Springtime Designs to Stitch

Just CrossStitch®

Exclusive Designs by Nan Caldera and Cindy Valentine

Gardens Galore

Join a Stitching Sorority

APRIL 2005

~Topaz~

An Enchanted Castle

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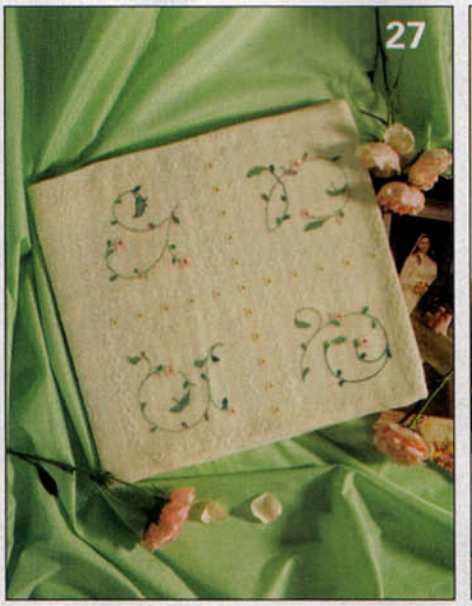

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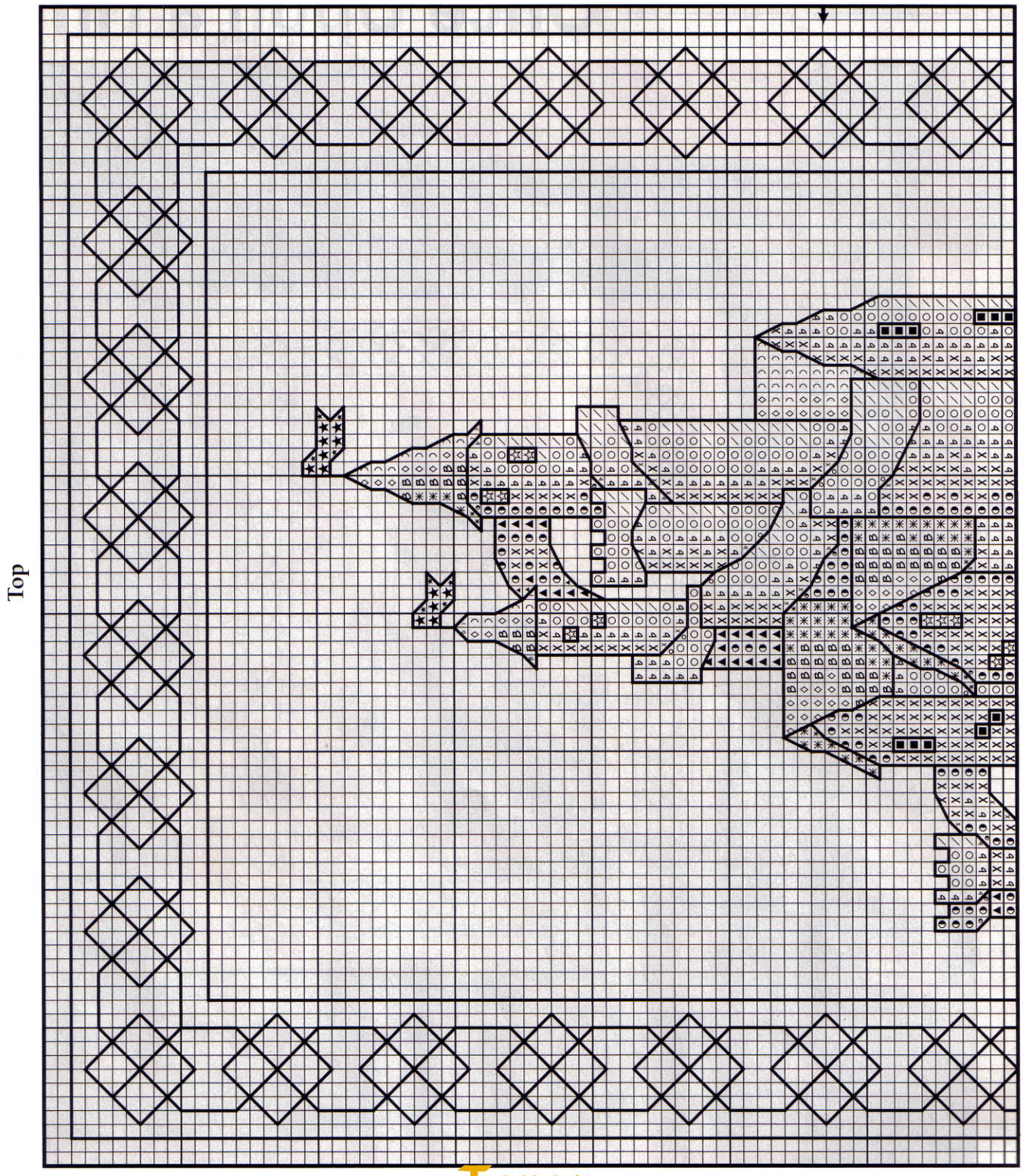
Once Upon a Time

"Once upon a time..." For most of us, these four simple words conjure up fairy-tale images of magnificent castles, chivalrous knights, and beautiful ladies. Within the walls of this fortified village and beneath its towering spires, we have no trouble imagining that a knight in shining armor must be kissing the hand of his virtuous fair-haired maiden. Chart begins on page 8.

Once Upon a Time Chart



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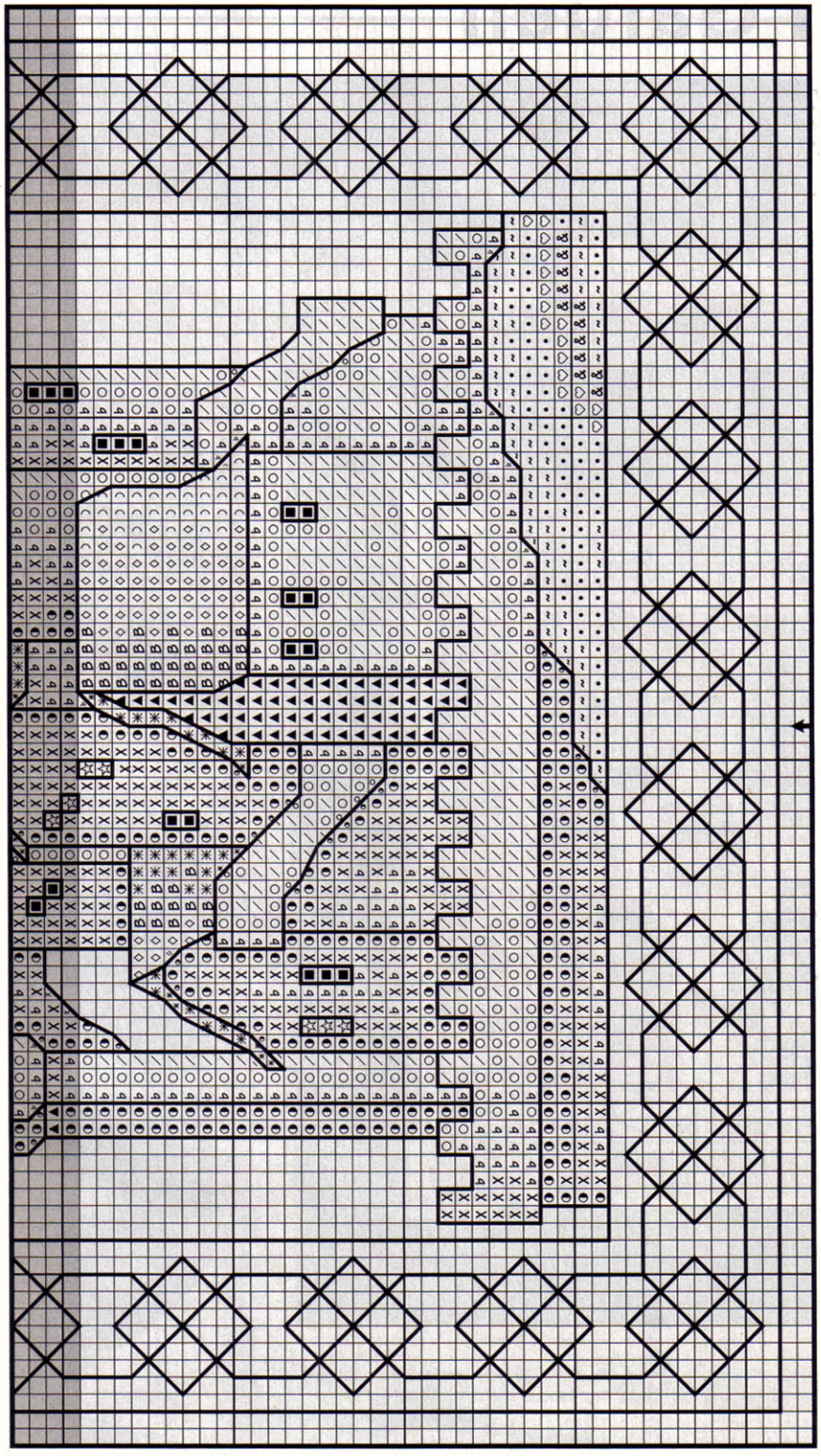

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ONCE UPON A TIME

Designed by Sherry Schons of Dragon Fire Designs

Materials:

- 14" x 12" piece 28-count pink dahlia hand-dyed Jobelan® from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One spool Kreinik® Blending Filament**
- One spool Kreinik® Very Fine Braid #4**
- Size 24 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 60.

**Refer to color code.

	DMC®	Anchor®	
■	3371	382	black-brown
▲	801	359	coffee, dk.
◑	433	358	brown, med.
X	434	310	brown, lt.
♭	435	365	brown, vy. lt.
○	436	363	tan
/	437	362	tan, lt.
☆	725	305	topaz
♡	819	271	baby pink. lt.
✳	839	1086	beige-brown, dk.
B	840	1084	beige-brown, med.
◊	841	1082	beige-brown, lt.
☽	842	1080	beige-brown, vy. lt.
&	3743	869	antique violet, vy. lt.
.	blanc	2	white
~	B5200	1	snow white
	032BF	Kreinik®	pearl
bs	451	223	shell gray, dk.
bs	838	1088	beige-brown, vy. dk.

Kreinik® Very Fine Braid #4

★	5003	dragonfly

Stitch count: 110H x 80W
Design size: $7^{7}/_{8}$" x $5^{3}/_{4}$"

Instructions: Cross stitch over two threads, using two strands of floss or one strand of very fine braid. When two colors are bracketed together, use one strand of floss and one strand of Kreinik® Blending Filament.

Backstitch over two threads, using one strand of floss or very fine braid.

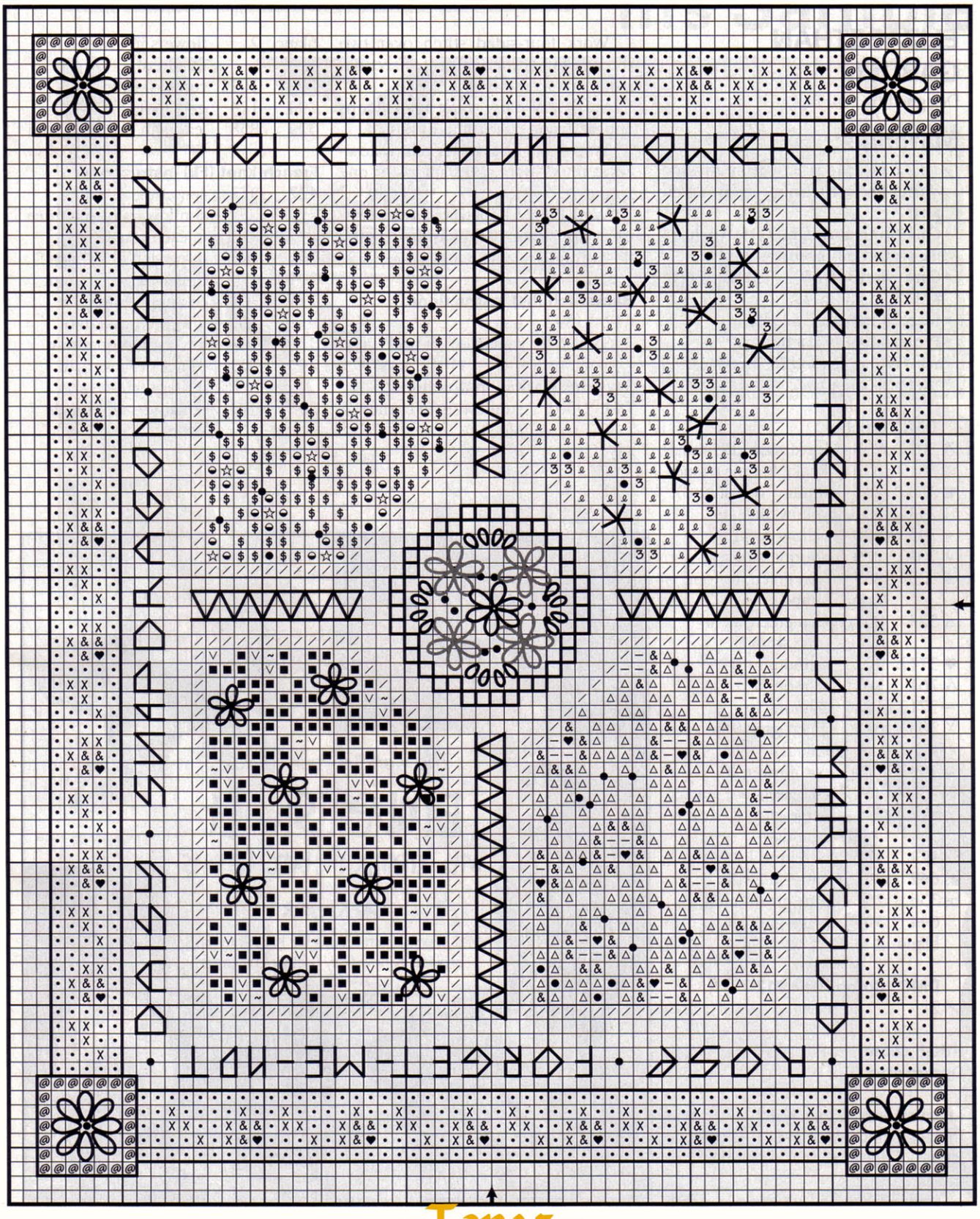
Backstitch (bs) instructions:

5003	pennants, border
451	clouds
838	roofs
3371	remainder of backstitch

Elizabethan Garden

The fragrant splendor of an immaculately tended Elizabethan garden springs to life in this softly shaded sampler by Gail Bussi. In each quadrant of the garden grows a different flower, created by no more than simple cross and lazy-daisy stitches and French knots. A scrolling rose border anchored by sunflower posts provides the perfect frame for this inspired design. Chart is on page 11.

Elizabethan Garden Chart



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ELIZABETHAN GARDEN

Designed by Gail Bussi

Materials:

- 10" x 11" piece 32-count antique white Belfast® linen from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One skein DMC® Coton Perlé #12**
- Size 26 tapestry needle
- Professionally framed*

See "Where to Find It" on page 60.

***Refer to color code.*

	DMC®	Anchor®	
3	3012	855	khaki, med. (one strand)
ℓ	3013	853	khaki, lt. (one strand)
■	3347	267	hunter (one strand)
☆	744	301	yellow, pl.
~	745	300	yellow, lt. pl.
v	3042	870	antique violet, lt.
@	523	859	fern green, lt. (one strand)
▵	524	858	fern green, vy. lt. (one strand)
♥	3712	1023	salmon, med.
&	761	1021	salmon, lt.
–	3713	1020	salmon, vy. lt.
X	3053	843	green-gray (one strand)
◒	794	175	cornflower, lt.
$	3364	261	pine green (one strand)
.	822	390	beige-gray, lt. (one strand)
Fk	422	372	hazelnut, lt.
bs	642	392	beige-gray, dk.
bs	3363	262	pine green, med.
	644	391	beige-gray, med.
	blanc	2	white

	DMC® Coton Perlé #12	
⁄	2	ecru

Stitch count: 80H x 64W
Design size: 5" x 4"

Instructions: Cross stitch over two threads, using two strands of floss or one strand of coton perlé unless otherwise indicated.

Backstitch over two threads, using one strand of floss.

Work three-sided stitch over four threads for paths, using one strand 524/858.

Work four-sided stitch over two threads for border of center section, using one strand 644/391.

Work lazy-daisy stitch where loops appear, using one strand of floss.

Work straight stitch for yellow flowers in upper-right quadrant, using one strand 744/301.

Work French knot where ● appears, using one strand of floss and wrapping floss around needle once.

Backstitch (bs) instructions:

642	392	text
3363	262	remainder of backstitch

Lazy-daisy-stitch instructions:

744	301	sunflowers in corner blocks
blanc	2	flowers in lower-left quadrant
761	1021	center flower
794	174	gray loops
524	858	leaves in center section

French-knot (Fk) instructions:

422	372	center of corner sunflowers (place three in each center)
761	1021	upper-left quadrant
3042	870	upper-right quadrant
744	301	center of flowers in lower-left quadrant
3712	1023	lower-right quadrant
745	300	center of flowers in center section
3053	843	remainder of French knots

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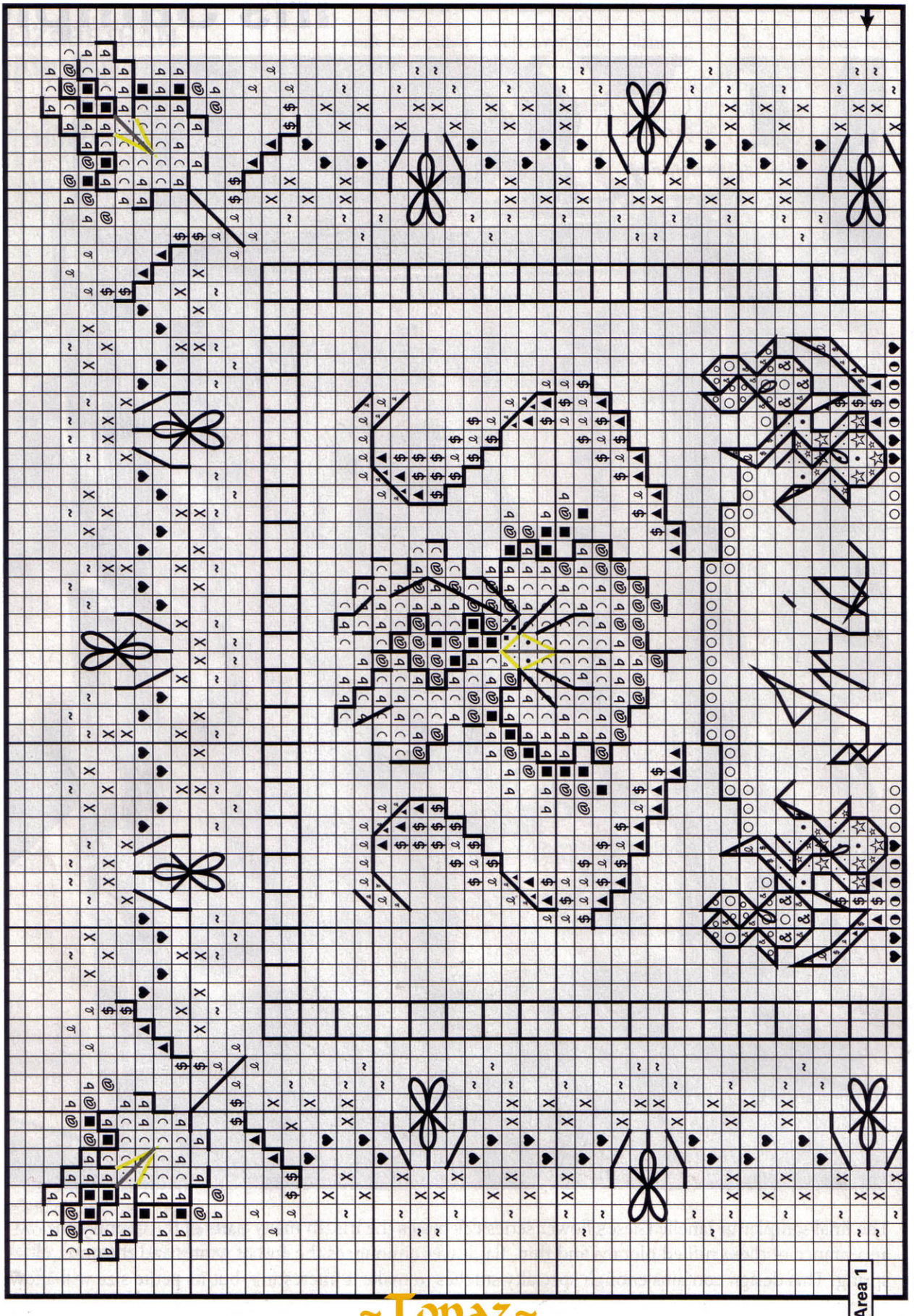
Iris Sampler

The final sampler in Janelle Giese's flower series celebrates the iris. In many parts of the country, the appearance of these ruffled blooms and thin, flat leaves announces the end of winter and the onset of spring. This design contains enough specialty stitches to make it interesting, but its petite size will allow you to finish before the heat of summer brings iris season to a close. Chart begins on page 14.

Iris Sampler Chart



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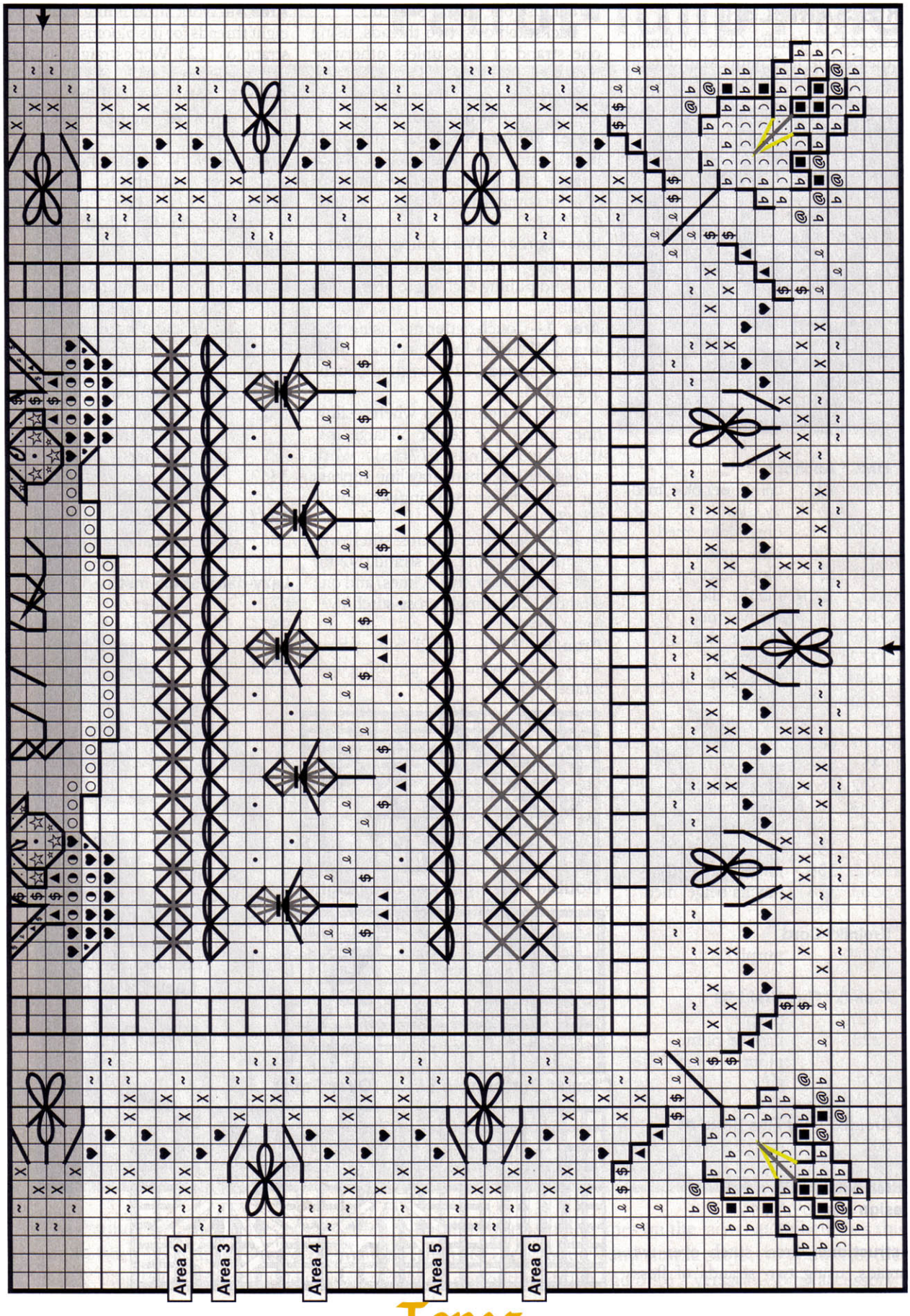

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IRIS SAMPLER

Designed by Janelle Giese of Janelle Marie Designs for Kreinik Manufacturing Co., Inc.

Materials:

- 13" x 11" piece 28-count white linen from Wichelt Imports, Inc.®**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One skein each Kreinik® Cord**
- One skein each Kreinik® Fine Braid #8**
- One skein each Kreinik® Very Fine Braid #4**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 60.*
**Refer to color code.*

	DMC®	Anchor®	
■	158	123	cornflower blue, med. vy. dk.
@	340	118	blue-violet, med.
♭	341	117	blue-violet, lt.
☽	3747	120	blue-violet, vy. lt.
♥	315	1019	mauve, dk.
◑	316	1017	mauve, med.
X[	316	1017	mauve, med.
	3727	1016	mauve, lt.
~	963	23	dusty rose, vy. lt.
☆	3822	295	straw, lt.
.	677	361	old gold, vy. lt.
&	3771	882	terra-cotta, ul. vy. lt.
○	945	881	flesh
▲	3362	263	pine green, dk.
$	3364	261	pine green
ℓ	772	259	pine green, lt.
bs	823	152	navy, dk.
bs	3862	358	mocha beige, dk.
bs	3863	378	mocha beige, med.

Kreinik® Cord

012C	purple

Kreinik® Fine Braid #8

012	purple
1223	passion plum
271	plum
025	grey

Kreinik® Very Fine Braid #4

092	star pink

Stitch count: 90H x 66W
Design size: 6½" x 4¾"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work lazy-daisy stitch where loops appear, using two strands of floss.

Outer border—Work lazy-daisy iris motif, using one strand 1223. Work straight stitch where yellow lines appear for corner irises, using two strands 677/361.

Inner border—Work four-sided stitch over four threads, using one strand 092 and pulling each leg to open holes in fabric.

Area 1—Couch lettering, using one strand 012 (fine braid) as laid thread and one strand 012C (cord) as couching thread.

Work straight stitch where yellow lines appear for center of large iris, using two strands 677/361. Work straight stitch where gray line appears for center of large iris, using two strands 945/881.

Area 2—Work Smyrna cross stitch over four threads, using one strand 092 for cross-stitch layer (black lines) and one strand 012 for upright cross-stitch layer (gray lines).

Area 3—Work closed buttonhole stitch (downward facing), using one strand 945.

Area 4—Work sheaf filling stitch over eight threads for iris blooms, using one strand of 1223. Work straight stitches, using one strand 012.

Area 5—Work closed buttonhole stitch (upward facing), using one strand 945.

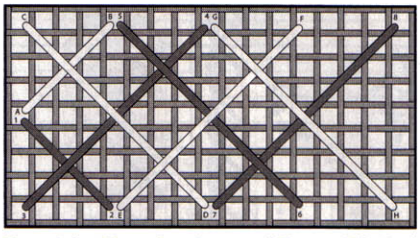
Area 6—Work double herringbone stitch over eight threads, using one strand 012 where black lines appear and one strand 025 where gray lines appear.

Backstitch (bs) instructions:

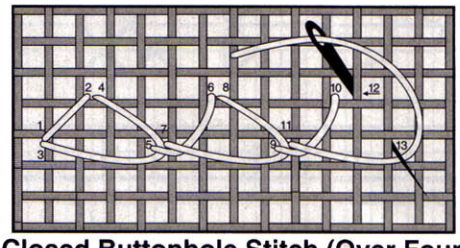
158	123	iris petals in corners of outer border
340	118	inside front petal of large iris
772	259	top of large iris leaves
3364	261	leaves and stems of small irises in outer border
3362	263	leaves and stems of remaining irises
3863	378	cartouche
3862	358	remaining backstitch

Lazy-daisy stitch instructions:

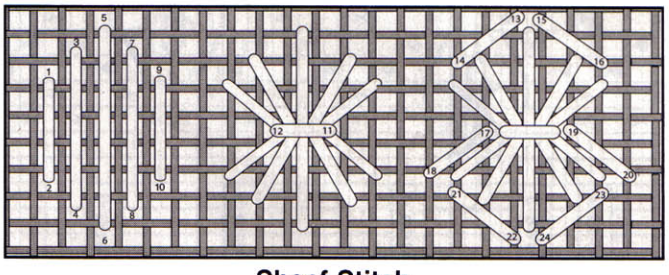
677	371	center of large iris
945	881	center of yellow irises and corner irises
3822	295	center of peach irises



Double Herringbone (Over Eight)



Closed Buttonhole Stitch (Over Four)



Sheaf-Stitch

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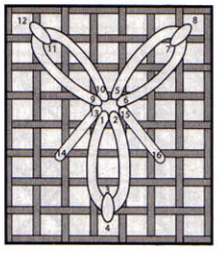
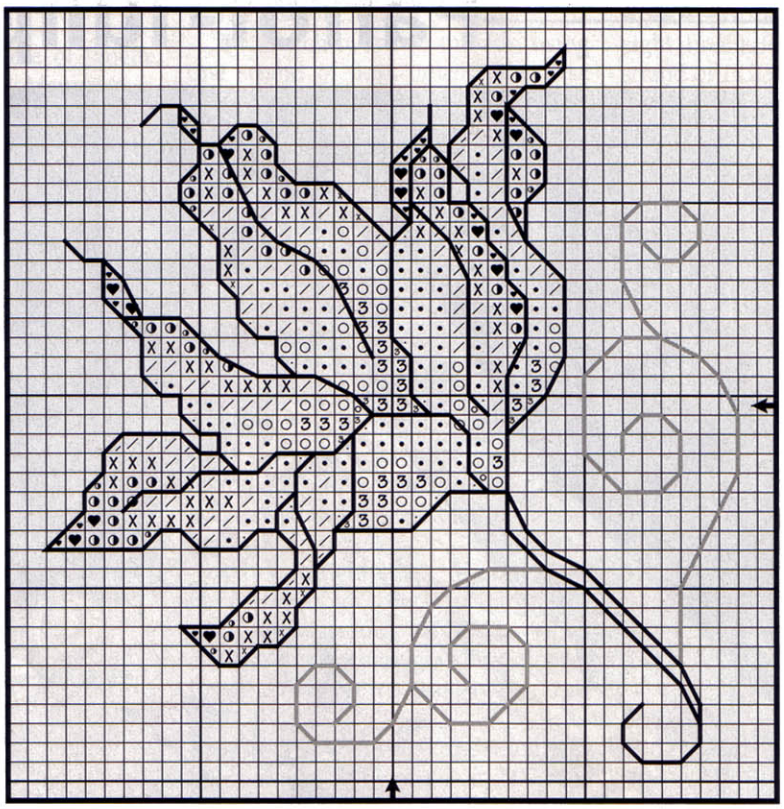


Lazy-Daisy Iris

Parrot-Tulip Pillow

The distinctive, curled leaves of the parrot tulip mimic the scrolling lines on the lace that embellishes this pre-finished 28-count El Fresco pillow from Linens & Lace. A quick and simple project to complete, the *Parrot-Tulip Pillow* brings a little of nature's beauty out of the garden and onto a versatile home accessory that you can place on any sofa, armchair, or bed that calls for a small splash of color. Chart is on page 18.

Parrot-Tulip Pillow Chart



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PARROT-TULIP PILLOW

Designed by Marie Barber

Materials:

- 8" x 8" 28-count El Fresco pillow from Linens & Lace (made of Riviera tattersall cream/natural linen from Fratelli Graziano)*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

*See "Where to Find It" on page 60.
**Refer to color code.

	DMC®	Anchor®	
♥	3726	1018	mauve, med. lt.
◐	3687	68	mauve
	3688	75	mauve, med.
X	3688	75	mauve, med.
	3689	49	mauve, lt.
/	3689	49	mauve, lt.
	3865	2	winter white
.	3865	2	winter white
3	3782	388	mocha brown, lt.
○	3033	387	mocha, vy. lt.
bs	3032	898	tulip

Stitch count: 37H x 36W
Design size: $2\frac{2}{3}$" x $2\frac{5}{8}$"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work wrapped backstitch for gray lines, using one strand 3782/388 for backstitch and two strands 3865 for wrapping stitches.

Backstitch (bs) instructions:

3032	898	bloom
3782	388	stems (two strands)

Stitched by Sandra Truman

by Elizabeth Pugh

Cindy Valentine Designs: *From Howitzers* to Hardanger

By day she works with heavy artillery—150mm self-propelled howitzers, to be exact. By night Cindy Valentine works with silk and linen.

You'd think you couldn't find greater extremes within a single person, until Cindy mentions that she was actually trained as a microbiologist. The mind boggles a little bit. Cindy just laughs about it.

There's one thing that's clear about Cindy: she's a multifaceted lady who's learned to adapt to her environment. The designer, who's married to a now-retired Air Force officer, was born in Tacoma, Washington, and has since lived in California, South Dakota, Nebraska, Saudi Arabia, England, Virginia, Alabama, and Michigan before settling into her current home in Iowa.

One consistency within the whirlwind life of Cindy Valentine, however, has been her fondness for stitching. "My grandma started me with stamped guest towels. I started with printed cross-stitch and then learned to do lazy-daisy and stem stitching," Cindy recalls.

Apricot Elegance

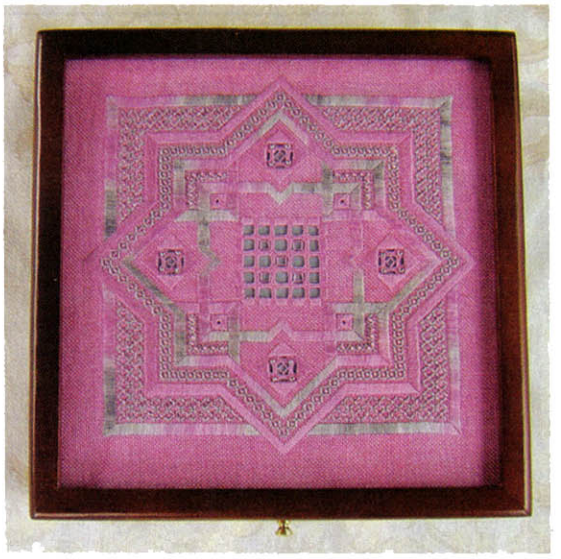
"Since then, I have been consistently doing one form of needlework or another...sometimes I embroidered, sometimes crocheted, and even a few times (yikes!) used the dreaded sewing machine to make school clothes."

In the early 1980s, Cindy was introduced to Hardanger, a Norwegian embroidery technique that incorporates cutting and removing threads from sections of a design and filling the empty spaces with intricately woven patterns. Unlike generations of young Norwegian girls who learned the technique from their mothers and grandmothers, Cindy had to teach herself. Her first Hardanger project, a Christening gown for her daughter, earned Cindy a special prize at a needlework fair in South Dakota; and Cindy was hooked on the technique.

It wasn't until 2000, a year before Cindy's family returned to the United States from a second extended stay in Saudi Arabia, that she made the leap from hobbyist stitcher to professional designer. "My first professional design was 'Arabesque.' It is a very pretty needleroll that I initially designed as a gift for a stitching exchange. I still like this piece very much," Cindy recalls.

As you can imagine, Cindy's travels around the world have provided her with abundant inspiration, which she admits to finding in some pretty weird places: restaurant menus, wall tiles, flower petals, the carpet at the Phoenix International Airport. A floor tile she photographed reappeared in the design for her "Raspberry Parfait Box," while a Middle-Eastern coaster inspired the central motif in Cindy's "Beekeeper Box."

When it comes to pursuing her craft, Cindy's probably had to work a little harder than the average stitcher. Keep in mind that maintaining a hobby like cross-stitch takes work when you're accustomed to



Raspberry Parfait

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Cotton Candy

uprooting and moving every few years and that 32-count hand-dyed linen and overdyed silk floss don't just grow on trees in Riyadh, Saudi Arabia.

The way Cindy learned to compensate—by searching for help online—could serve as inspiration for stitchers in this country who find themselves hundreds of miles away from needlework shops, classes, and supplies. "I think the people who have helped me and encouraged me the most are a group I met as a result of taking some classes online from Thea Dueck. This group has been fabulous cheerleaders and very patient teachers. Thea also deserves credit for her fabulous teaching. Her cyber-classes have really helped me to broaden my skills," Cindy says. She also says that she's learned just as much in the cyber-classes as she has in live-classroom settings.

Cindy, in turn, is very encouraging to others who might be timid about tackling some of the Hardanger techniques that grace so many of her designs: "It is so tough to convince people that the cutting doesn't have to be scary. When I teach a beginning Hardanger class, I bring some stitched doodles and have the students cut very first thing. I recommend starting out simple. Don't start with 32-count fabric and dark colors. Start with fabric and colors you can easily see.

"Most importantly," Cindy stresses, "most cutting errors can repaired, so don't panic and give up if you make a mistake."

After all, even the most seasoned stitchers and designers can make some big mistakes. Cindy laughs when she recalls her most time-consuming mistake to date: "I designed a very large piece on the diagonal. The plan was to finish it with a [hemstitched] hem. Well, you can't hem on the diagonal and it would not look right with a buttonhole edge, so I had to re-chart the whole thing. It is in the process of being re-stitched. I started this piece over two years ago!"

Cindy takes such mistakes in stride and just keeps going. She's expanding her line of designs in two different directions in 2005. "I am starting to experiment a bit with blackwork and I am also working on a teaching series for children and beginners," Cindy reports. She's also developing a "Mommy and Me" line of designs. Each design will be comprised of two different band samplers: one for a mother and a simplified version for her daughter.

Cindy is also releasing more designs for boxes, which are some of Cindy's favorite items to design because "I like the idea of having places to stash my stitching things. I also like the idea of being able to finish something as a quick gift."

"I have two beautiful three-dimensional boxes that I am hoping to have ready soon. I released two fun cross-stitch designs at the Nashville market this year: 'The Ship of the Dessert,' a whimsical camel that has a hot fudge sundae for a hump, and 'Cat TV.'"

Keep an eye on Cindy's website, *www.cindyvalentine.com*, to see her designs as they become available. If you'd like to ask Cindy a question, she can be reached via e-mail at *cindy@cindyvalentine.com*, or send her a letter at 1525 Kenosha Court, Davenport, Iowa 52804-4807.

Strawberry Summer

Plump summer strawberries ripen within a fresh field of spearmint linen in this seasonal design by Cindy Valentine. A sprinkling of petite glass beads, Hardanger-style flowers, and trellises and lattices provide a textured landscape for two hungry rabbits to admire. This flexible design may be finished as a framed piece or modified to fit in the top of a wooden workbox. Charts begin on page 24.

STRAWBERRY SUMMER

Designed by Cindy Valentine of Cindy Valentine Designs

Materials:

- 12" x 12" piece 28-count spearmint linen from Lakeside Linens & Designs (for box insert)
- 22" x 12" piece 28-count spearmint linen from Lakeside Linens & Designs (for framed piece)
- One skein each DMC® or Anchor® six-strand embroidery floss*
- One skein each Weeks Dye Works™ Hand Over Dyed Floss*
- One ball DMC coton perlé #8*
- One ball DMC coton perlé #12*
- One package Mill Hill Glass Seed Beads*
- One package Mill Hill Antique Glass Beads*
- One package Mill Hill Petite Glass Beads*
- Size 24 tapestry needle
- One whitewashed square box from Sudberry House**
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 60.

DMC® Anchor®

X	561	212	jade, vy. dk.
ℓ	blanc	2	white
	744	301	yellow, pl.

Weeks Dye Works™ Hand Over Dyed Floss

■	2264	garnet
	2265	strawberry fields
a	2171	emerald

DMC Coton Perlé #8 and #12

blanc	white

Mill Hill Glass Seed Beads

◊ 02002	yellow creme

Mill Hill Antique Glass Beads

♥ 03003	antique cranberry

Mill Hill Petite Glass Beads

○ 45270	bottle green

Stitch count:

Box insert	78H x 78W
Sampler	226H x 78W

Design size:

Box insert	5½" x 5½"
Sampler	16⅛" x 5½"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work kloster blocks, using one strand of coton perlé #8.

Cut and remove four fabric threads where gray lines appear at each corner of kloster-block motifs. Completely remove cut threads. Work Greek cross on remaining fabric threads, using one strand 744/301.

Work satin stitch, using two strands of floss or one strand coton perlé #8..

Work straight stitch for square lattice, using one strand of coton perlé #8. Work upright cross stitch over two threads to couch lattice at intersections, using one strand 744/301.

Work French knot where ● appears, using two strands of floss and wrapping floss around needle once.

Attach all beads using a cross stitch. Attach green beads, using one strand 2265. Attach yellow beads, using one strand 744/301. Attach red beads, using one strand 2264.

Personalize center of box insert, using alphabet chart below.

Special instructions for sampler:

Areas 1 and 7—Work Smyrna cross stitch over four threads inside satin-stitched heart, using two strands blanc/2.

Area 2—Work Algerian-eye stitch over four threads, using one strand of coton perlé #12.

Area 3—Work four-sided stitch over two threads, using one strand of coton perlé #12.

Area 4—Work herringbone stitch over eight threads, using two strands 2171.

Area 5—Work cross stitch over four threads, using one strand of coton perlé #8. Work upright cross stitch over two threads atop each cross stitch, using one strand 744/301 for first and fourth rows and one strand 561/212 for second and third rows.

Area 6—Work rice stitch over six threads, using two strands 561/212 where black lines appear and two strands blanc/2 where gray lines appear. Work upright cross stitch over two threads atop every other rice stitch, using one strand 2265, beginning with the first rice stitch on the upper row and the second rice stitch on the lower row.

Backstitch instructions:

Coton Perlé #8		inner square (over four)
2171		vines
561	212	strawberry caps, lettering, outlined rabbits (on sampler)
blanc	2	initial (on box insert)

Satin-stitch instructions:

Coton Perlé #8		hearts
561	212	leaves (black lines)
2171		leaves (gray lines)

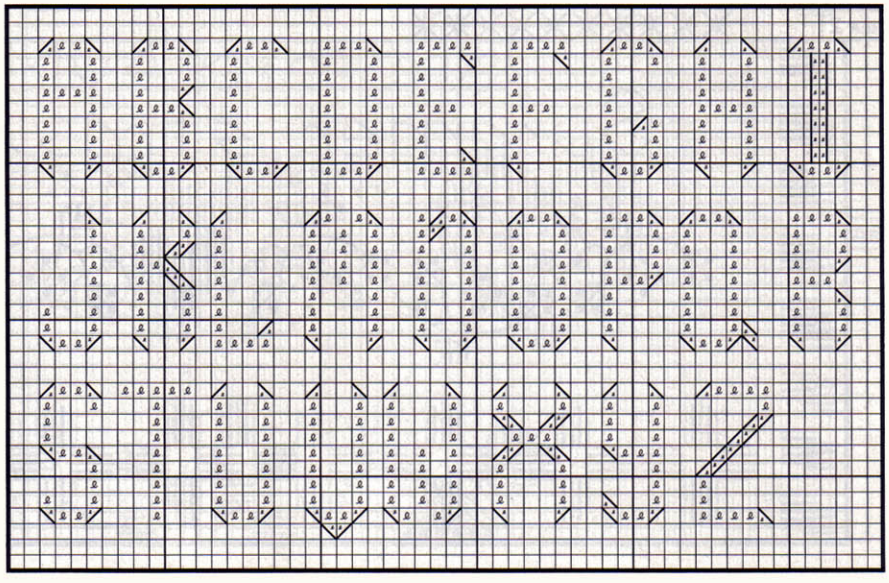
French-knot instructions:

561	212	rabbits' tails (on sampler)
blanc	2	remainder of French knots

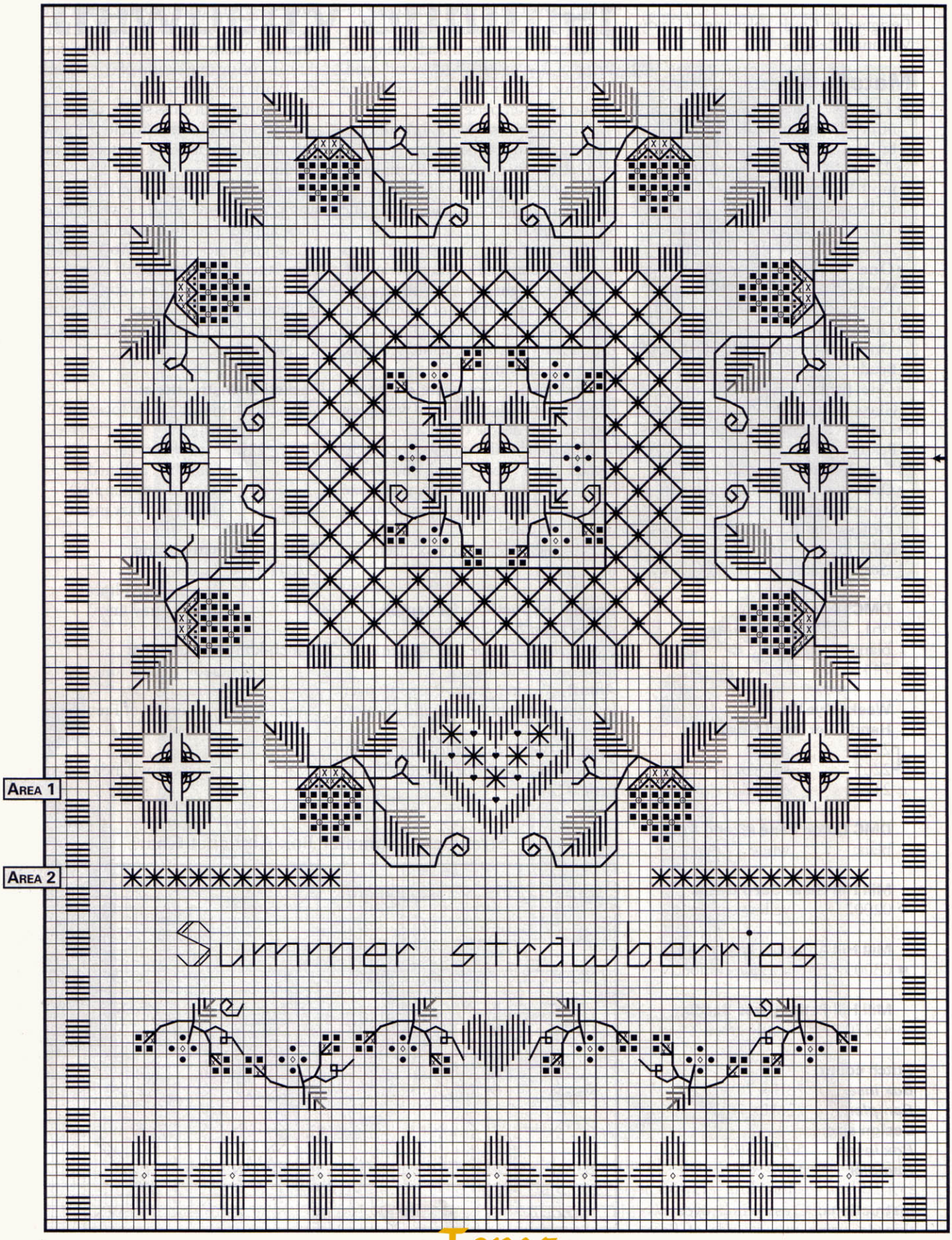
Stitched by Linda Nelson

~Topaz~

Strawberry Summer Box Alphabet Chart



Strawberry Summer Sampler Chart



~Topaz~

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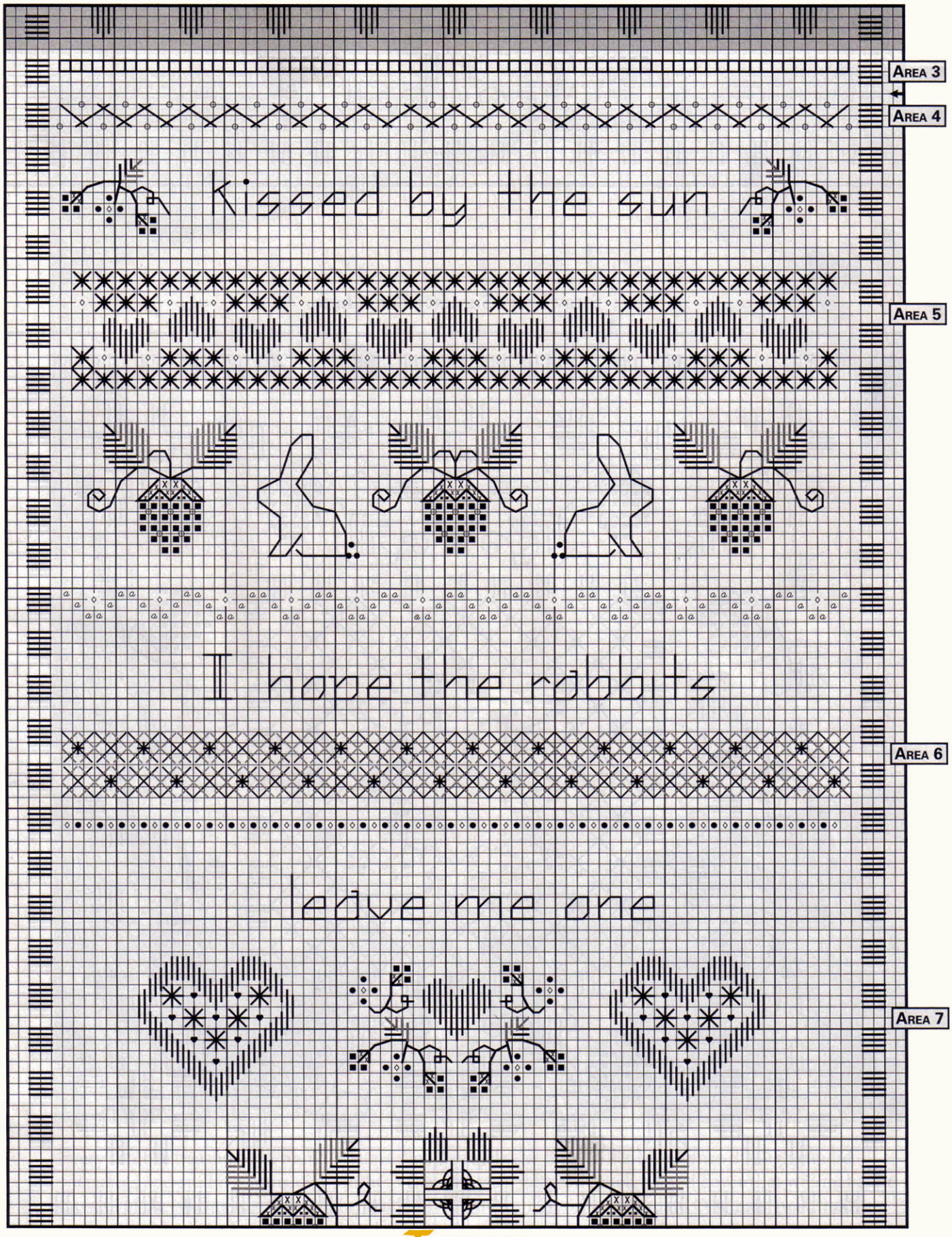
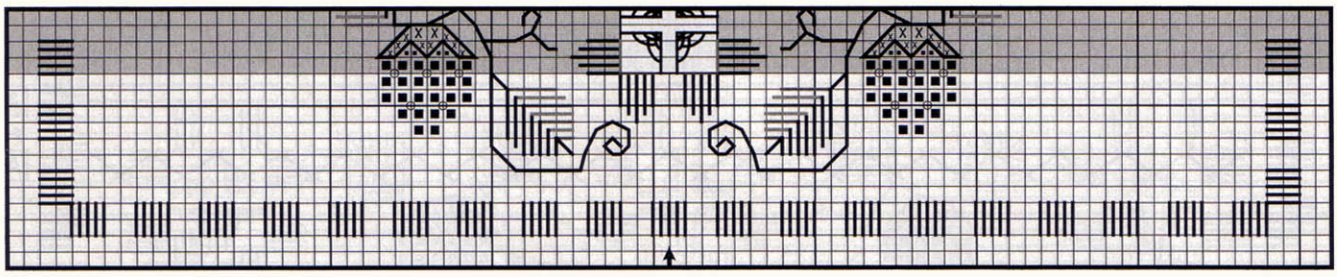


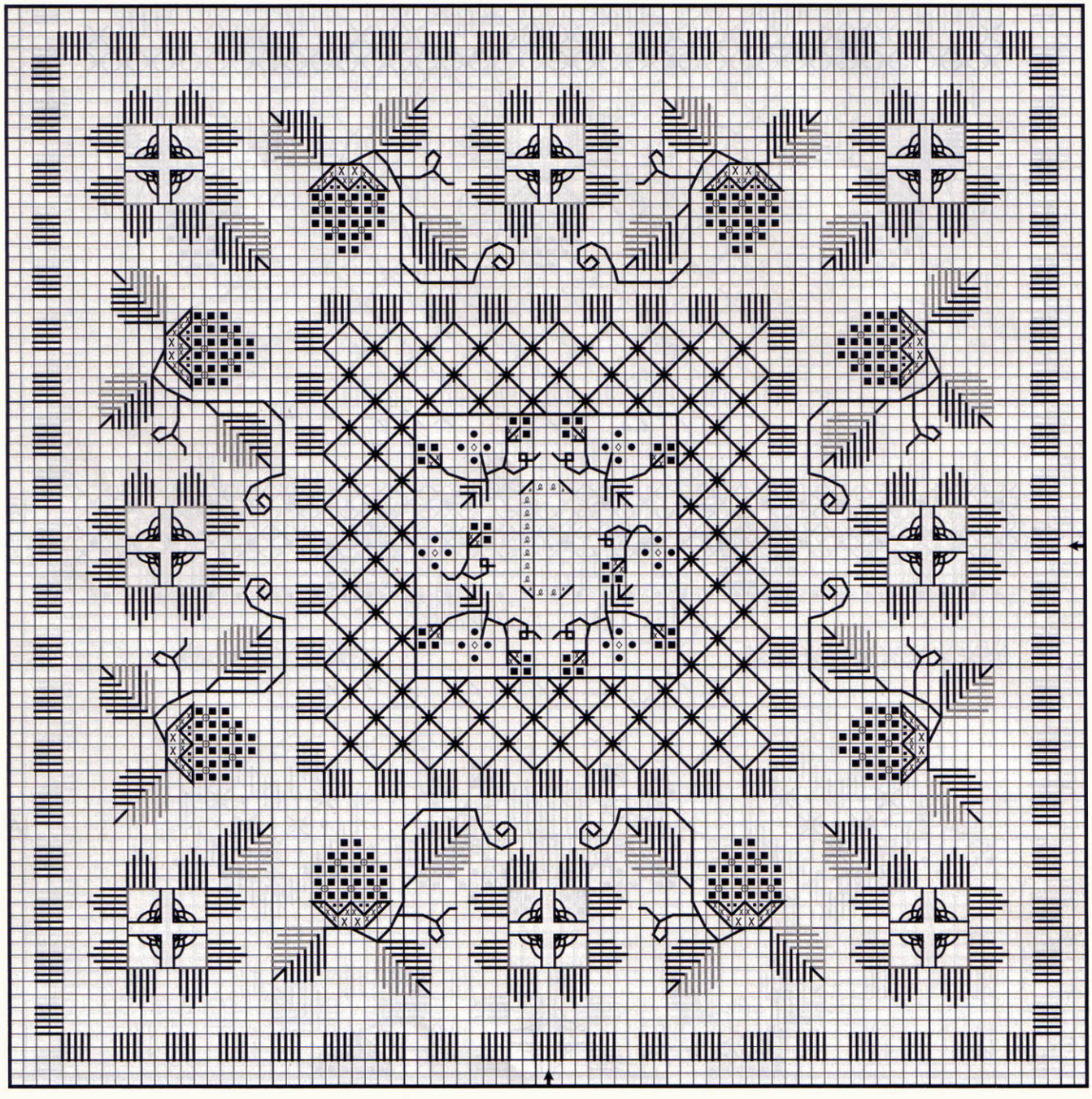
~Topaz~

Shaded portion indicates overlap from previous page.



~Topaz~

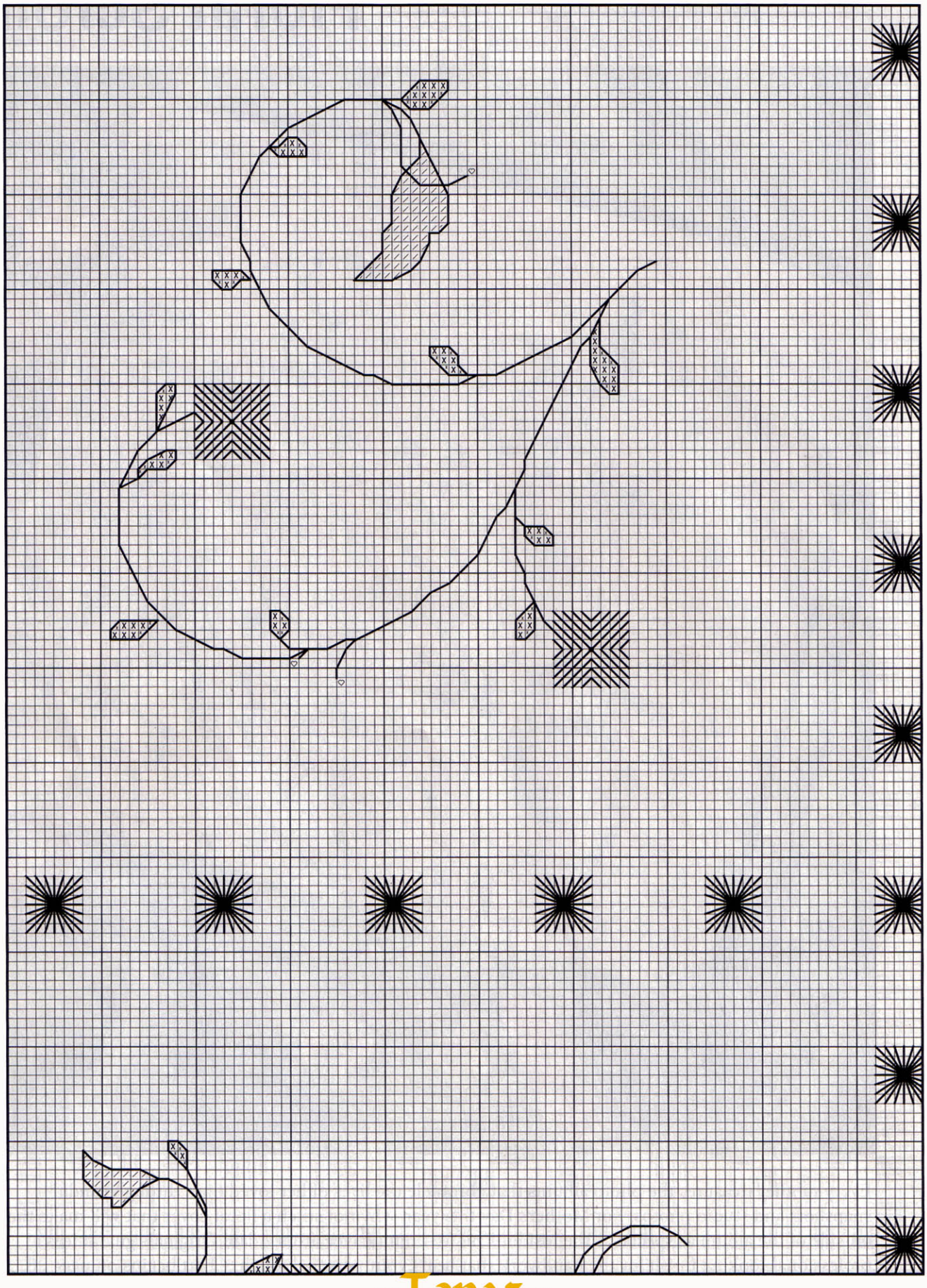
Strawberry Summer Box Chart



Floral Scrolls

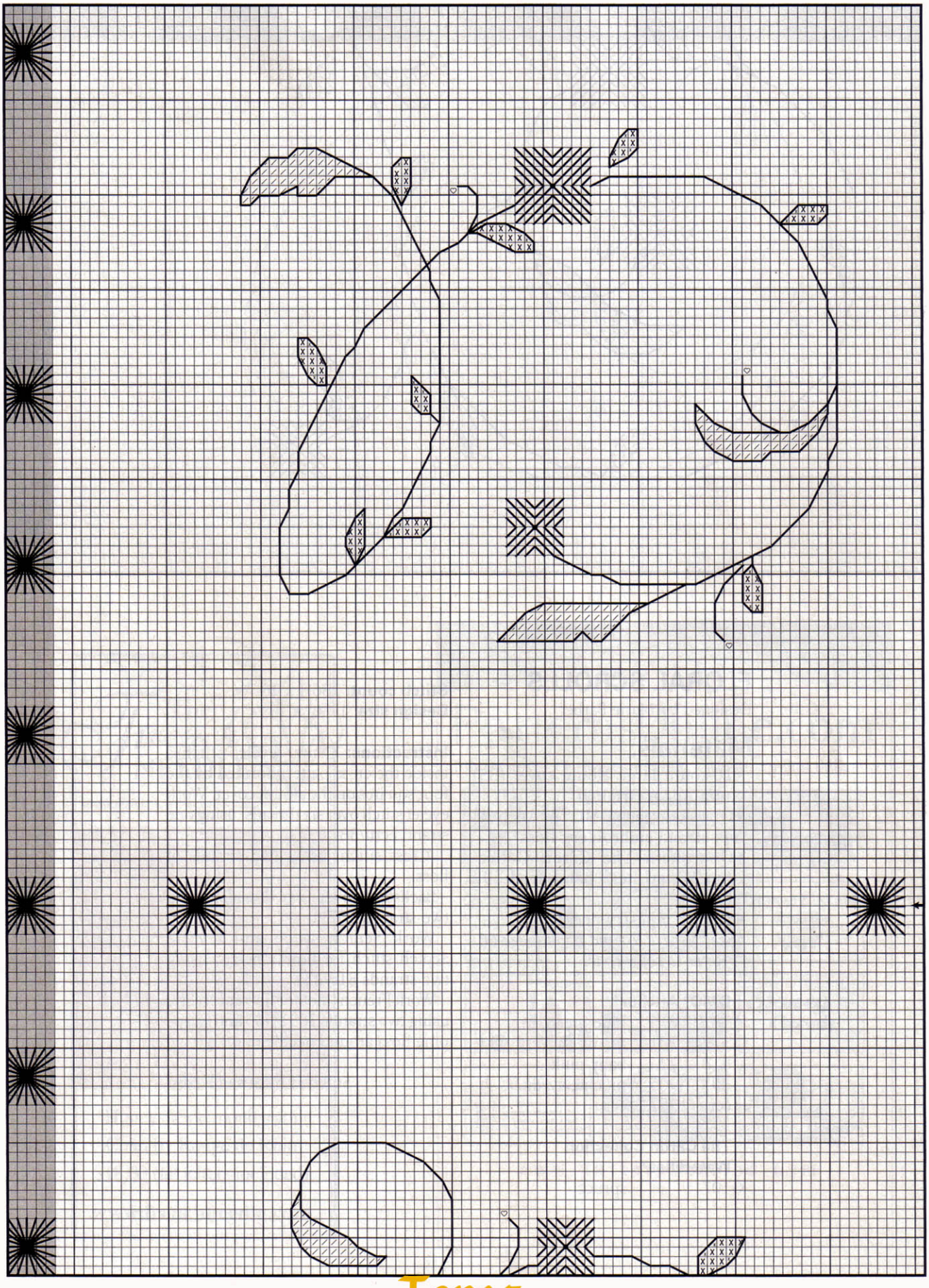
Every mother treasures the photo albums that chronicle the lives of her loved ones through candid snapshots and studio photos. For Mother's Day this year, why not stitch a floral cover that will make the outside of the album as special as the inside? This 16-count cover from Adam Originals guarantees a professional-looking finish for the handwork that bears your personal touch. Chart begins on page 28.

Floral Scrolls Chart

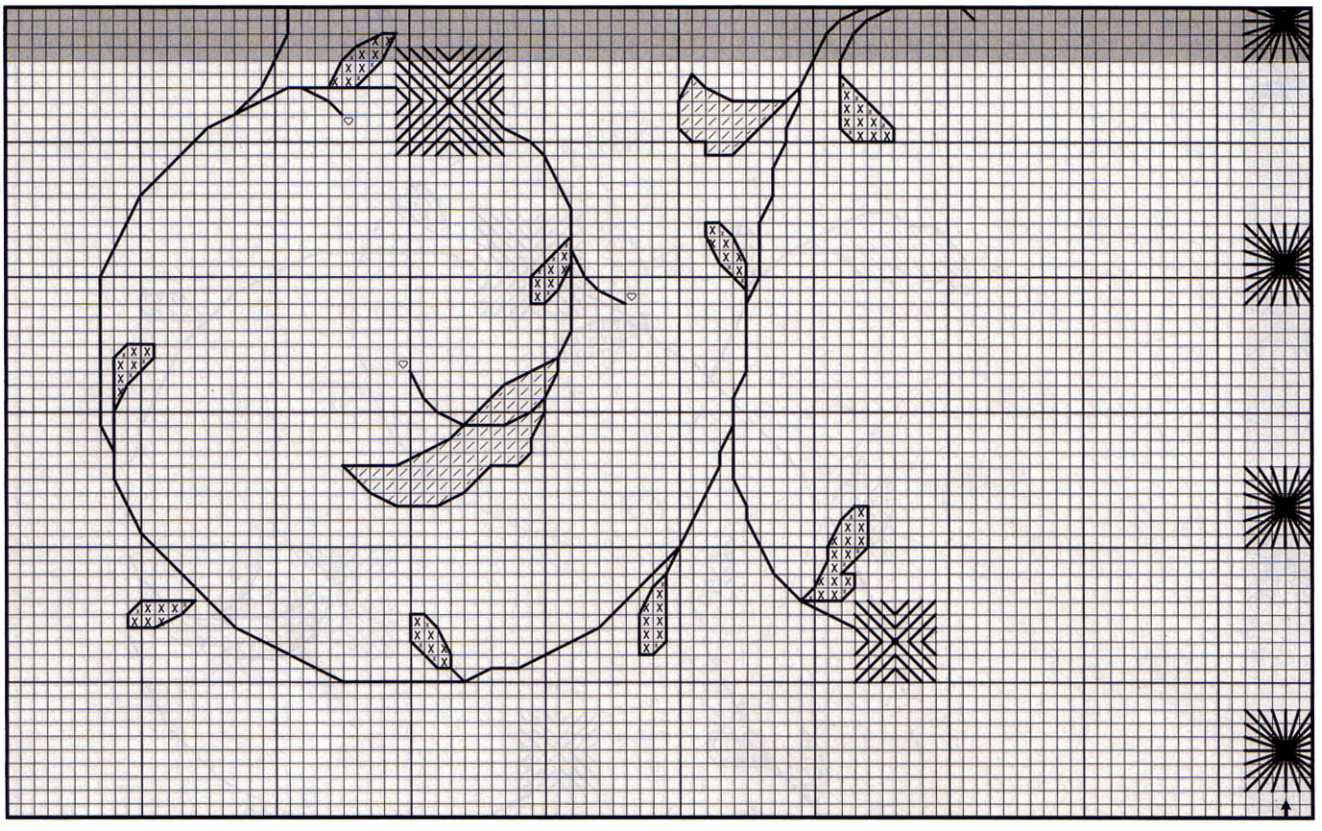


~Topaz~

Shaded portion indicates overlap from previous page.



Shaded portion indicates overlap from page 28.



~Topaz~

FLORAL SCROLLS

Designed by Marie Barber

Materials:

- 16-count large album cover (8S) from Adam Original*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One skein The Caron Collection Waterlilies® hand-dyed silk floss**
- Size 26 tapestry needle

See "Where to Find It" on page 60.
***Refer to color code.*

	DMC®	Anchor®	
/	3813	875	blue-green, lt.
♡	3727	1016	mauve, lt.
	818	23	baby pink
	3031	905	mocha, vy. dk.
	ecru	387	ecru

	The Caron Collection Waterlilies®	
X	107	spruce

Stitch count: 186H x 186W
Design size: 11⅝" x 11⅝"

Instructions: Center eyelet stitches inside the cross pattern formed by the four squares on the album cover. Work eyelet stitch over six threads, using one strand ecru/387.

Cross stitch, using two strands of floss.

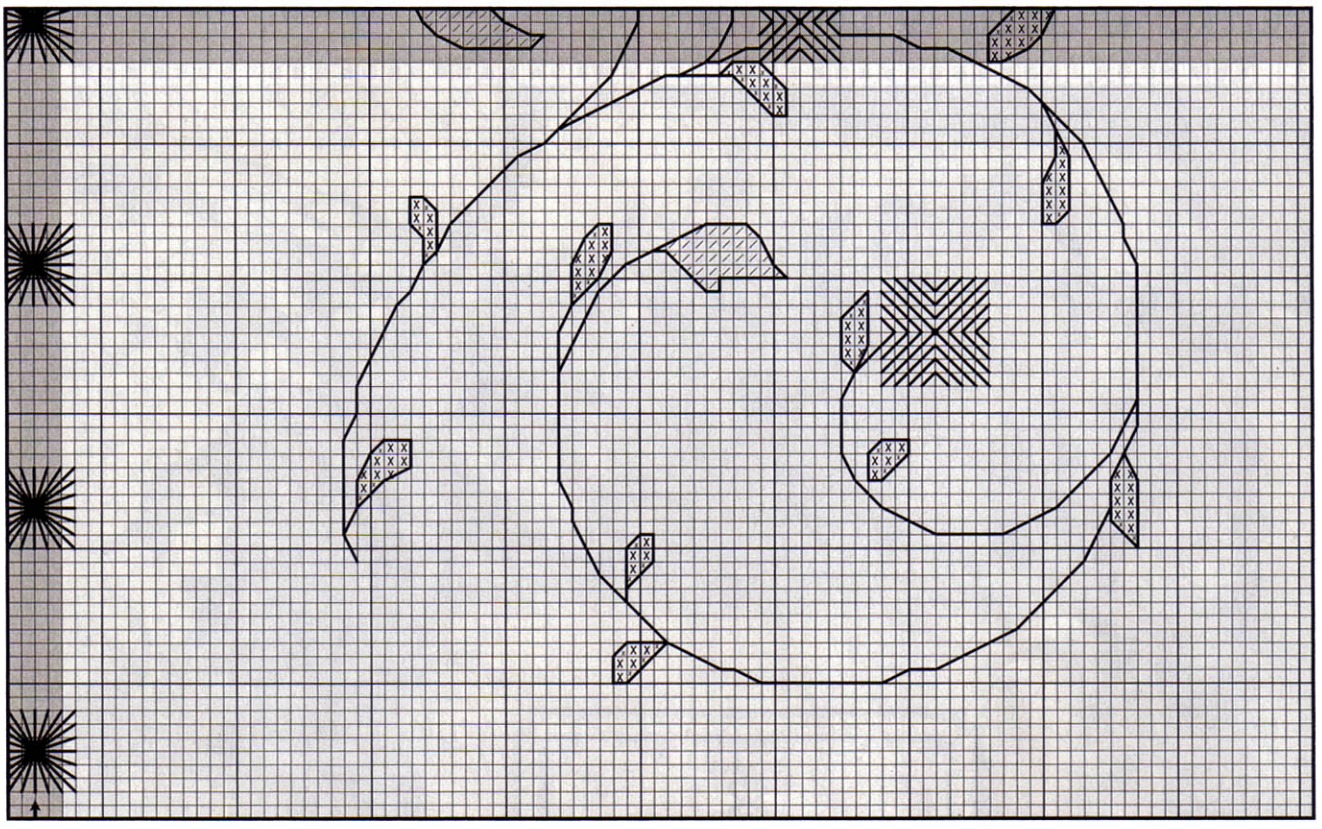
Backstitch over two threads, using two strands 107.

Work Scotch stitch and reverse Scotch stitch for flower petals, using two strands 818/23.

Work French knot for flower centers, using two strands 3031/905 and wrapping floss around needle once.

Stitched by Susan Dixon

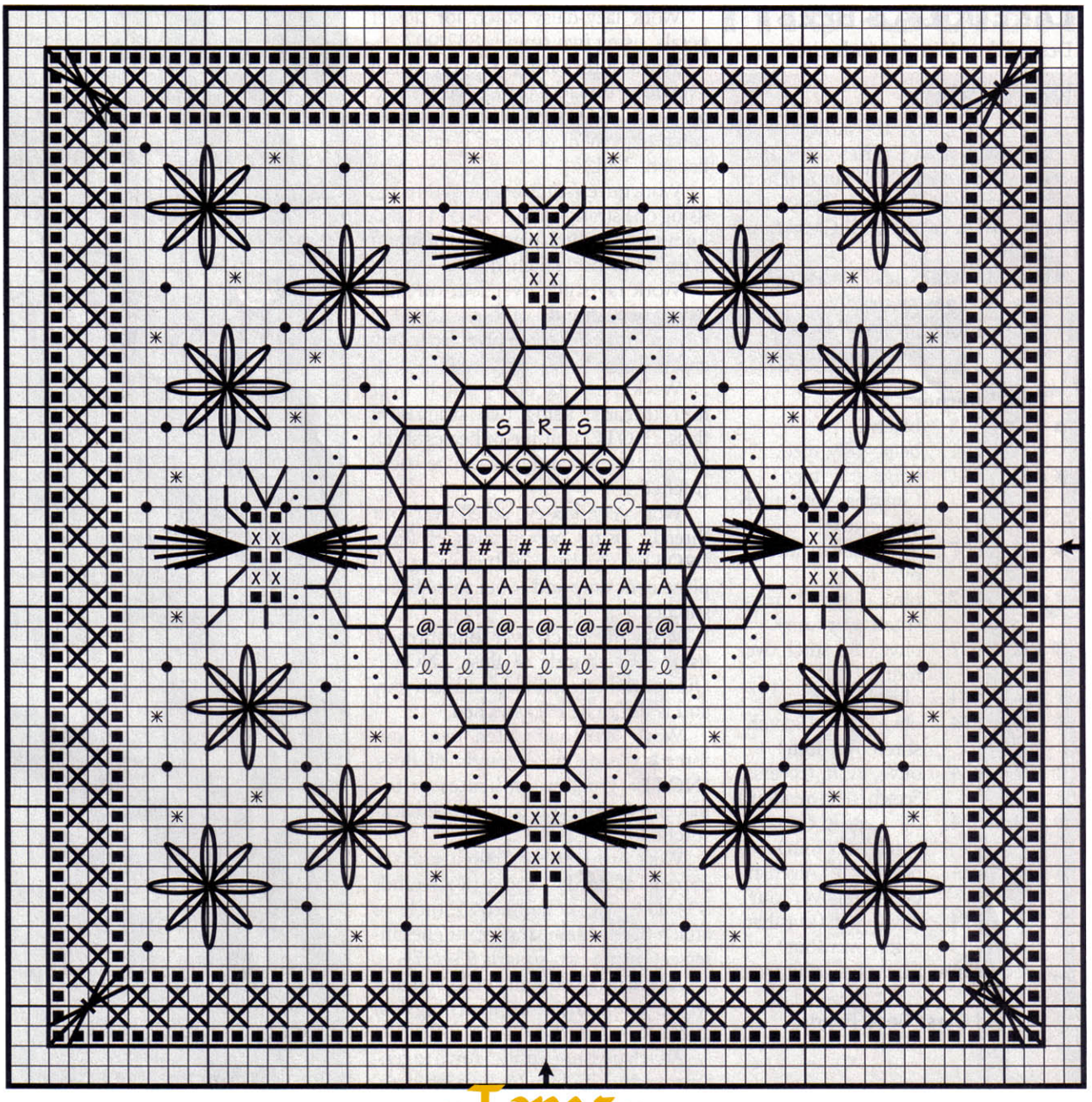
Shaded portions indicate overlaps from pages 29 and 30.

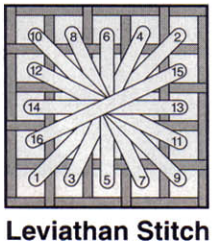


~Topaz~

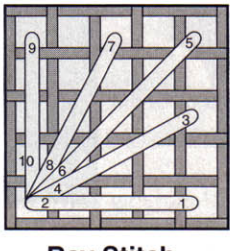
Lake Julia's Bees

Spring is in the air at Lake Julia, and the bees have left their hive! Buzzing through a field of black-eyed susans, four gossamer-winged bumblebees swirl around a richly textured beehive formed from Smryna cross, Scotch, queen, ray, Algerian-eye, and leviathan stitches. Tiny black glass beads complete the sparkling charm of this honey-sweet design. Chart is on page 33.

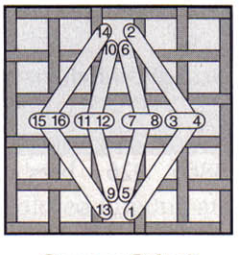




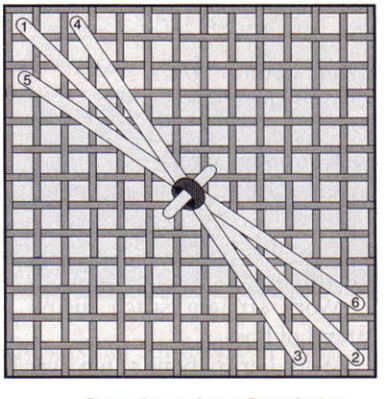
Leviathan Stitch
(Over Four)



Ray Stitch
(Over Four)



Queen Stitch
(Over Four)



Overlapping Straight
Stitch (Over Four)

LAKE JULIA'S BEES

Designed by Wendy Mosbacher

Materials:

- 10" x 10" piece 28-count natural Irish linen from Charles Craft, Inc.
- One skein each DMC® or Anchor® six-strand embroidery floss*
- One package Mill Hill Glass Seed Beads*
- One Mill Hill Glass Treasure*
- Size 24 tapestry needle
- Professionally framed

Refer to color code.

	DMC®	Anchor®	
■	310	403	black
.	644	391	beige-gray, med.
✳	644	391	beige-gray, med. (Smyrna cross stitch over two)
◒	832	907	olive (queen stitch over four)
#	832	907	olive (Smyrna cross stitch over four)
@	832	907	olive (rice stitch over four)
X	834	874	olive, vy. lt.
S	834	874	olive, vy. lt. (Scotch stitch over four)
R	834	874	olive, vy. lt. (reverse Scotch stitch over four)
♡	834	874	olive, vy. lt. (ray stitch over four)
A	834	874	olive, vy. lt. (Algerian-eye stitch over four)
ℓ	834	874	olive, vy. lt. (leviathan stitch over four)
	3866	926	mocha brown, ul. vy. lt.

Mill Hill Glass Seed Beads

●	02014	black

Mill Hill Glass Treasure

	12245	black channeled heart

Stitch count: 50H x 50W
Design size: 3½" x 3½"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work straight stitch, using one strand of floss.

Work herringbone stitch over four threads between black borders, using two strands 3866/926.

Work lazy-daisy stitch for flower petals, using two strands 832/907.

Work alternating Scotch stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work queen stitch over four threads, using one strand of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work ray stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.

Work Smyrna cross stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work Algerian-eye stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work rice stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work leviathan stitch over four threads, using two strands of floss. (NOTE: Outline indicates stitch placement only and is not to be backstitched.)

Work overlapping straight stitch in corners of border, using two strands 834/874. Work half-cross stitch to attach bead where straight stitches intersect, using two strands 834/874.

Attach beads at center of flowers and where ● appears, using matching floss and a cross stitch.

Attach treasure upside-down to center rice stitch in hive for hive opening, using one strand 310/403.

Backstitch instructions:

832	907	horizontal sections of honeycomb, outside border (two strands)
310	403	bees' legs and stingers

Straight-stitch instructions:

832	907	vertical sections of honeycomb
3866	926	bees' wings

~Topaz~

Here's a sneak peek at designs coming in the June 2005 Issue of

Just CrossStitch

- *Eggplant Pillow* by Donna Vermillion Giampa
- An elegant table runner by Marie Barber
- *Spring Goldfinch* by Pamela Kellogg
- *Fruit Servings—Cherries and Watermelon* by Ursula Michael
- Great gifts for Mom and Dad and much, much more!

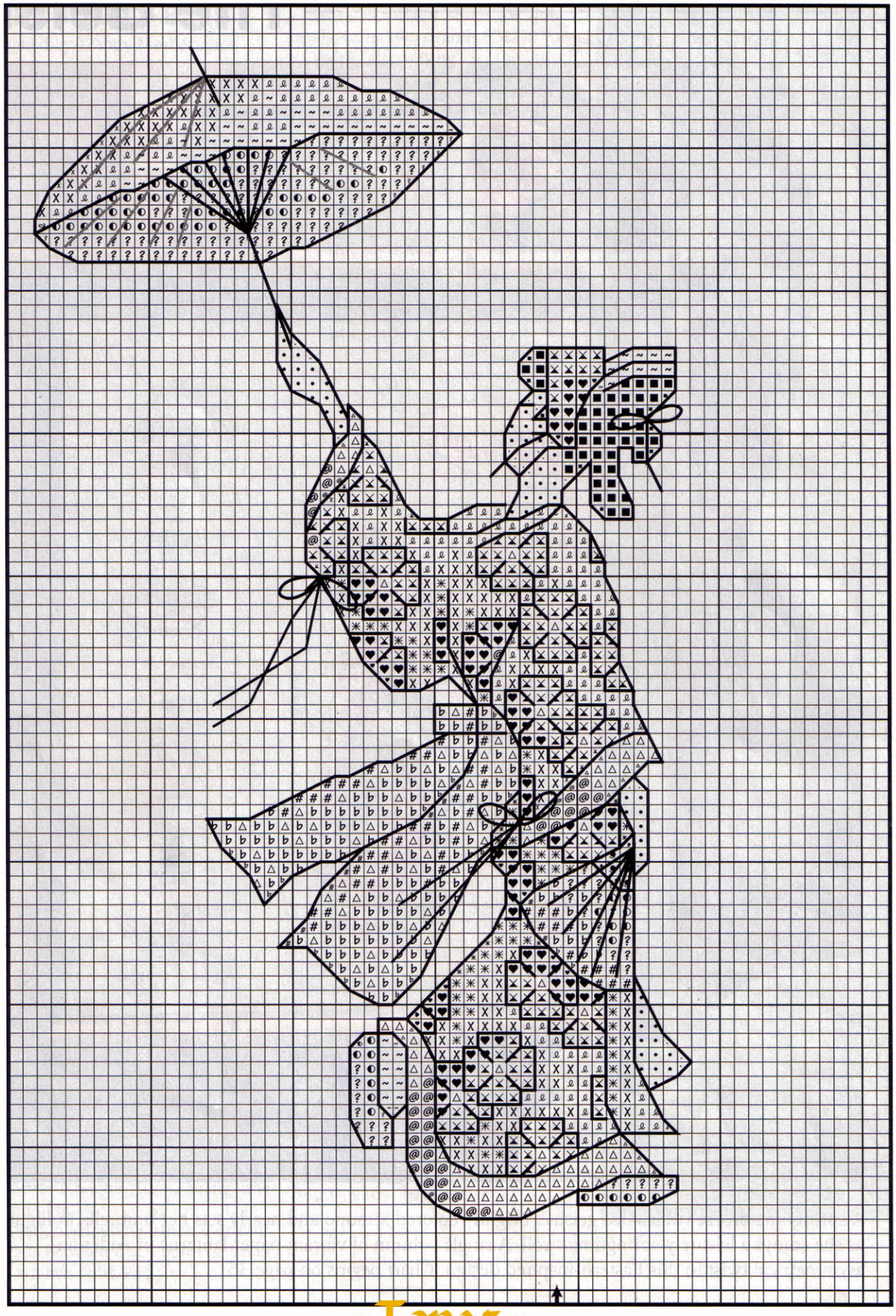
Meet Kathy Dieter of Carriage House Samplings and Michelle Lash of Brittercup Designs.

Plus, learn all about buttonhole and blanket stitches.

The Geisha

A springtime breeze ruffles this geisha's brightly colored kimono and nearly sets her umbrella in flight as she enjoys a leisurely springtime stroll. A single column of vibrant paper lanterns provides an asymmetrical twist to this Eastern-inspired design. Chart begins on page 36.

The Geisha Chart



~Topaz~

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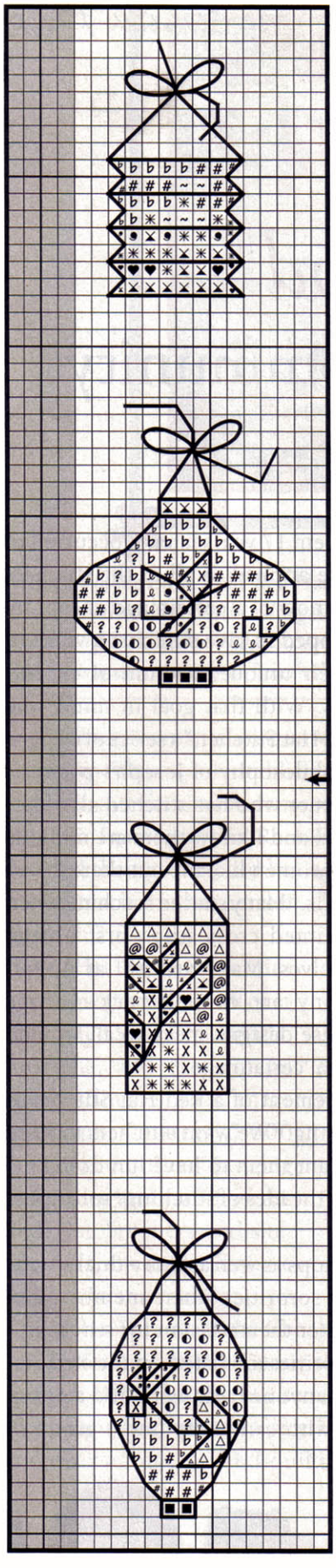


THE GEISHA

Designed by Marie Barber

Materials:

- 12" x 11" piece 28-count water lily linen from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 26 tapestry needle
- Professionally framed*

See "Where to Find It" on page 60.

***Refer to color code.*

	DMC®	Anchor®	
~	746	275	off-white
.	blanc	2	white
♥	3721	896	pink, dk.
⧗	350	11	coral, med.
๑	779	1088	cocoa, dk.
◐	729	890	old gold, med.
?	676	891	old gold, lt.
✳	783	307	gold
X	728	307	topaz
ℓ	744	301	yellow, pl.
#	826	161	blue, med.
#	813	161	blue, lt.
b	827	160	blue, vy. lt.
@	471	266	avocado, vy. lt.
△	472	253	avocado, ul. lt.
■	310	403	black
bs	3781	1050	mocha brown, dk.
ss	3721	896	pink, dk.
ss	350	11	coral, med.

Stitch count: 87H x 73W
Design size: 6¼" x 5¼"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss.

Work straight stitch using one strand of floss unless otherwise indicated.

Work lazy-daisy stitch, using one strand of floss.

Backstitch (bs) instructions:

310	403	hair, eye (two strands)
3781	1050	remainder of backstitch

Straight-stitch (ss) instructions:

350	11	ribbons in hair and on upper kimono sleeve, gray lines on parasol
350	11	
3721	896	black lines on parasol
3781	1050	remainder of straight stitch

Lazy-daisy-stitch instructions:

350	11	ribbons in hair and on upper kimono sleeve
3781	1050	remainder of lazy-daisy stitch

Stitched by Debbie Kendrick

~Topaz~

by Elizabeth Pugh

Red Hat Stitcher: *Sewing Sisterhood* Into the Stitching Community

We're all familiar with the phrase "brothers-in-arms." A feminine equivalent just may be in the works: "sisters-in-thread." Armed with needles of all sizes, women of "a certain age" are rediscovering the camaraderie and support of the sewing circles and quilting bees that women enjoyed in days gone by.

They're called the Red Hat Stitchers, they're forming sororities, and they're coming out in droves.

The Red Hat Stitchers are a small part of a red tide that's been sweeping the country—and even the globe—in the past few years. It all started with Jenny Joseph's poem "Warning," which begins "When I am an old woman I shall wear purple with a red hat which doesn't go..." The poem takes issue with the popular concept that a woman should quietly weather old age. Rather, Joseph seems to believe that old age is the perfect time for women to rediscover a carefree zest for life that the responsibilities and obligations of adulthood drive out of them.

The woman responsible for giving stitchers their own niche within the Red Hat phenomenon is Nan Caldera of Just Nan, Inc., an established cross-stitch designer. Nan first encountered the Red Hat philosophy in the late 1980s and had purchased a copy of the poem because it reminded her of her grandmother's boldness in old age.

"Revisiting the poem 17 years later, it occurred to me that this attitude applied to all of the stitchers out there who were now of a certain age or rapidly approaching it. I hoped to give stitchers a voice in this trend using their unique medium of expression," Nan explains. With that goal in mind, she established "The Red Hat Stitcher," a series of designs that embraced the philosophy of Joseph's poem.

"I am a baby boomer who has stitched all of her life, and I know there are millions of women like me out there," Nan adds. "Many started stitching when counted cross stitch first hit the shelves. Many are still at it, and many are coming back. I hope these designs speak to all women of a 'certain age.'"

Nan's only requirement of a Red Hat Stitcher is that she enjoy stitching: "We want stitchers to keep stitching, and we want them to have fun doing it," she says. That's how the idea of stitching "sororities" came into being.

"We encourage shops as well as individual stitchers to form Red Hat sororities where members can get together and foster their passion for stitching," Nan states. The sororities are listed on the Red Hat Stitcher website, so anyone looking to find a group of people to stitch with can easily find a group of like-minded friends."

Members of the Little Ruby Red Hats sorority in Prince Frederick, Maryland, show off the framed results of their first group project: the Red Hat Stitcher design, "The Promise." Standing, from left to right, are Janet Clark, Marie Wendolek (Janet's granddaughter), Becky Wahl, Susan Barnhart, and Kay Sheck; seated are Carol Campbell and Jodi King. The Little Ruby Red Hats meet regularly at Janet's shop, Stitch Today Knot Tomorrow.

"Each sorority can make its own rules—if they even want any rules—and establish their own goals. For example, our Carolina Reds sorority, sponsored by the Stitch & Frame shop in Rock Hill, South Carolina, decided their goal would be to each teach another person to stitch."

Red Hat Stitcher sororities have now popped up all over the United States, in Canada, Australia, and even Spain. Nan estimates that there are approximately 5,000 members out there, judging from sales and traffic to the Red Hat Stitchers website. Stitchers, she says, continue to flock to the concept.

Carolyn Parent, of the Cheeky Monkey in Windsor, Ontario, is one the many shopowners who has formed a Red Hat Stitcher sorority. Her group, The Ruby Tuesdays, work on everything from cross stitch and needlepoint to hand-quilting and knitting.

"If you think something looks interesting, do it." Carolyn advises other stitchers. "Life's too short to be timid. You've led an interesting life even though you might not think so, so share it with others. If life has thrown you a few curves, turn around and change your luck, hike up your skirt, pull your hat down tight, and *charge*!" Plus, she adds, "it's fun to share my passion for stitching with others."

> "By establishing the Little Ruby Red Hat sorority, I have brought eight people together who share the same passion: needlework . . . In the short time this group has been together, we have helped each other through illness, the death of a loved one, and just the everyday the aches and pains of getting old."
>
> — Janet Clark

~Topaz~

In Frederick, Maryland, the Ladies Scarlet have come together with thread and needles. "Most of us are in the 35 to 50 age group. We just have the best time. We all work on various cross-stitch designs with all of us collecting and stitching all of the Red Hat designs by Just Nan" says Shelley Musmanno, who hosts the Ladies Scarlet at her needlework shop, The Primitive Sampler.

The double-sided Marching Orders needlebook (left) carries the missive, "Wear a red hat and carry a silver needle," while The Promise (right) pledges that "I will stitch purple wearing lovely red hats, and I will forever be young in my heart."

Janet Clark's group, the Little Ruby Red Hats, started with three members in June 2004, and has quickly grown to eight members. For Janet, the experience is about more than just stitching: "By establishing the Little Ruby Red Hat sorority, I have brought eight people together who share the same passion: needlework. These same people probably would have never met, nor become the close friends that they are today, had I not done so. In the short time this group has been together, we have helped each other through illness, the death of a loved one, and just the everyday the aches and pains of getting old."

Janet's fellow Little Ruby Red Hatter, Becky Wahl, values the experiences she's had in the short time she's been stitching with the group. "As the years go by, all of our lives get busier and busier, so it's hard to find time to do something for ourselves," Becky attests. "Friendships are treasures that never die, so what better way to make new friends through our Ruby Red Hat Sorority at a wonderful new cross-stitch shop, accomplishing—and finishing—beautiful projects to be framed and hung on our walls to treasure."

As for Nan, she says that her own philosophy is to stay young at heart and keep her sense of humor. "I hope this shows up in my designs. I have always maintained that you have to enjoy what you are stitching," she says. "You can't get uptight about the right way and the wrong way. I don't believe in the cross-stitch police. The most important thing, always, is that stitching brings joy into your life."

Nan plans to continue designing for the growing number of Red Hat Stitchers. To date, she has published six Red Hat Stitcher designs, all of which feature pleasing shades of purple and red, and she also offers a range of accessories from charms to earrings. However, she won't rule out expanding the Red Hat Stitcher palette because, of course, "attitude is more important than color."

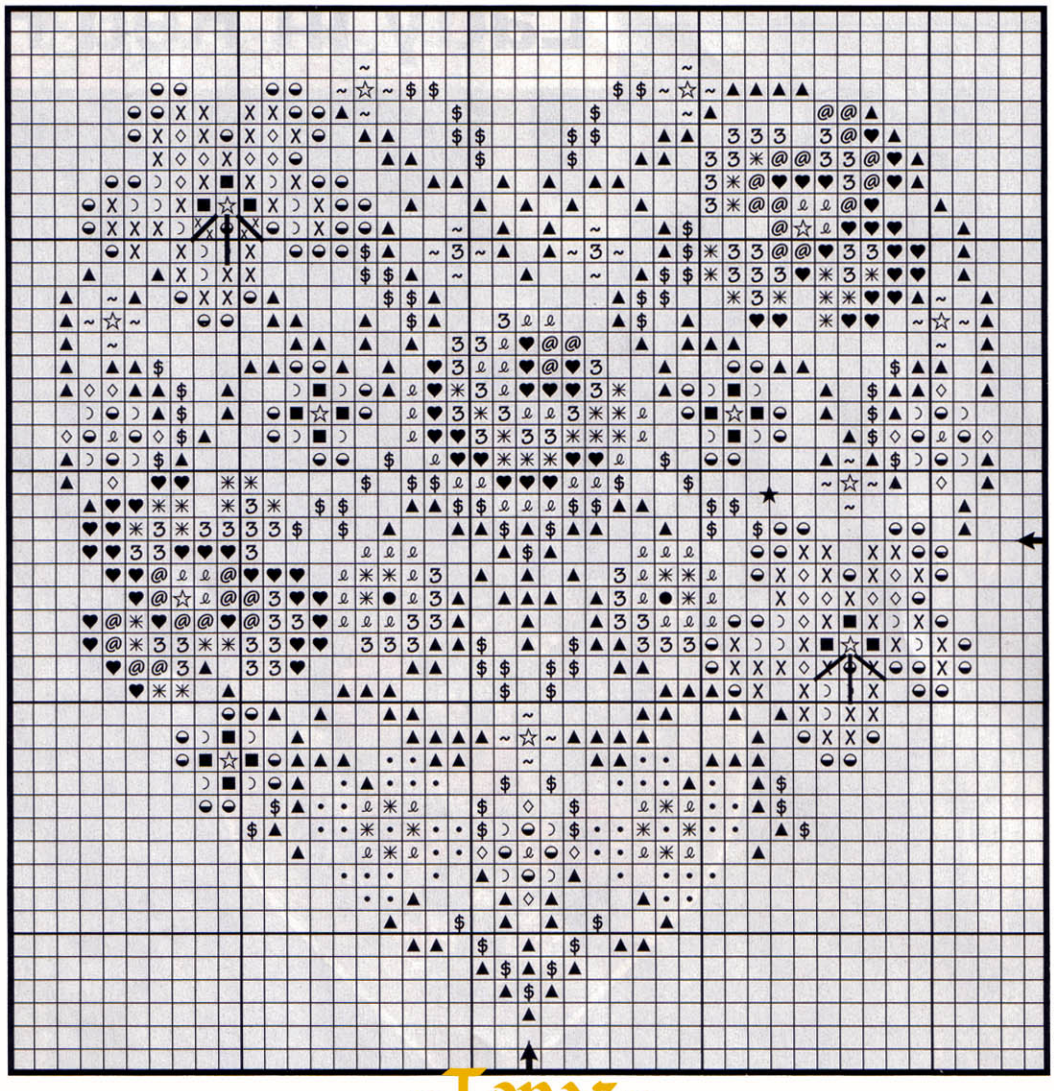
~Topaz~

If you're interested in locating a sorority, forming your own, or would like to receive the Red Hat Stitcher newsletter, visit the group's official website at *www.redhatstitcher.com* or send an email to *admin@redhatstitcher.com*. Telephone inquiries may be sent to Just Nan at (866) 564–1636.

Lady in Red Heart

A shiny red-and-black ladybug peeks out from the petals of lush red roses and velvety purple poppies in this elegant design by Nan Caldera of Just Nan. The Lady in Red Heart is Nan's latest offering for the "Red Hat Stitchers"—groups of stitchers around the globe who use a common interest in needlework to gather together and enjoy fun and friendship. Chart is on page 42.

Lady In Red Heart Chart



© 2004, Just Nan, Inc.

~Topaz~

LADY IN RED HEART

Designed by Nan Caldera of Just Nan, Inc.

Materials:

- 9" x 9" piece 28-count natural Milan linen from Fratelli Graziano
- One skein each DMC® or Anchor® six-strand embroidery floss*
- One bead from Just Nan, Inc.*
- Size 24 tapestry needle
- Professionally framed

Refer to color code.

**See "Where to Find It" on page 60.*

	DMC®	Anchor®	
.	B5200	1	snow white
~	B5200	1	snow white (Smyrna cross stitch)
■	310	403	black
◒	333	119	blue-violet, dk.
X	3746	1030	blue-violet, dk.
◊	155	1030	blue-violet, med. dk.
☽	340	118	blue-violet, med.
▲	520	862	fern green, dk.
$	522	860	fern green
●	814	45	garnet, dk.
	777	43	raspberry, vy. dk. (Smyrna cross stitch)
♥	777	43	raspberry, vy. dk.
	814	45	garnet, dk.
@	150	59	dusty rose, ul. vy. dk.
✳	309	42	rose, dp.
3	335	40	rose
ℓ	3326	36	rose, lt.
☆	3855	311	autumn gold, lt. (Smyrna cross stitch)
	3023	899	brown-gray, lt.

Just Nan Embellishments

★	JNC18	Little LadyBead

Stitch count: 42H x 41W
Design size: 3" x 3"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Work Smyrna cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Work straight stitch in centers of violets, using one strand 3855/311.

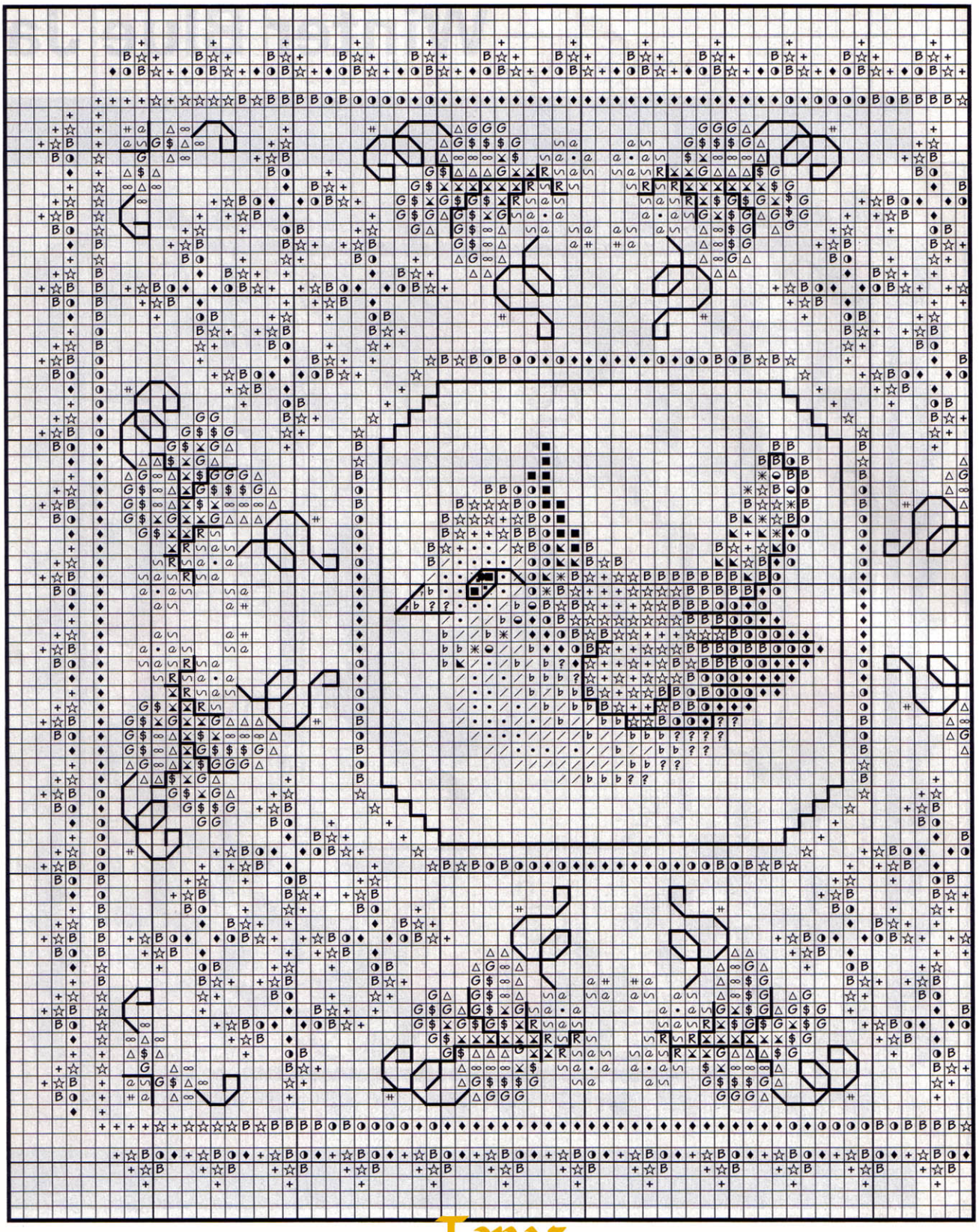
Attach bead on the diagonal, using two strands 3023/899 and passing through the bead twice to secure.

Winter Blue Jay

~Topaz~

Four little birds encircled by twining vines of seasonal flowers and traditional quilt motifs adorn this classic bellpull, shown in its entirety on page 45. A chipper blue jay, with his distinctive crest and black-feather "necklace," serves as the star of the bellpull's top block. Look for the remaining birds, presented in installments, in forthcoming issues. Chart begins on page 44.

Winter Blue Jay Chart



~Topaz~

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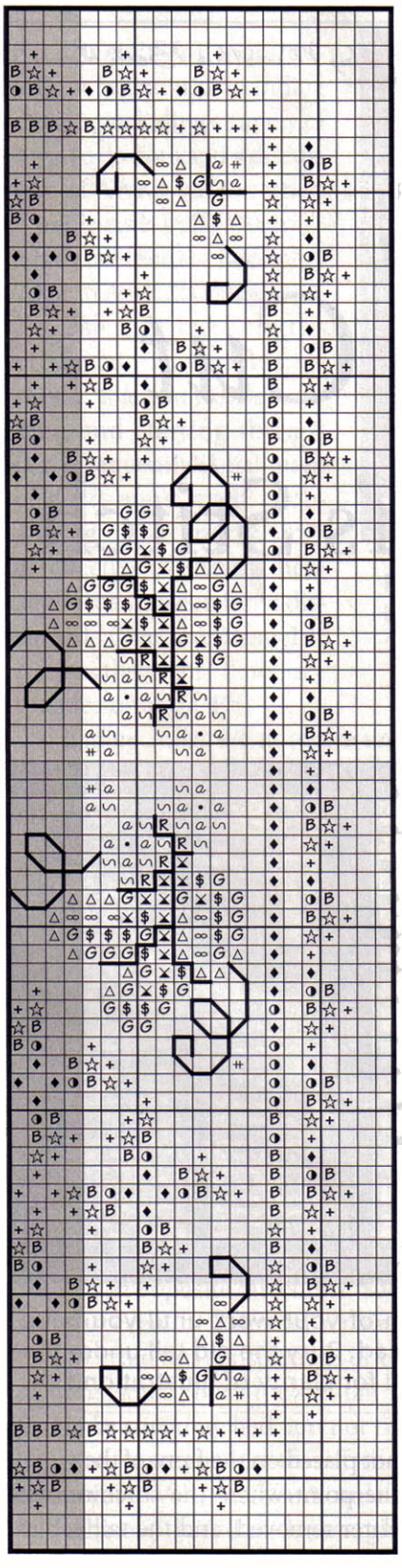


WINTER BLUE JAY

Designed by Pamela Kellogg of Kitty and Me Country Crafts for the DMC Corporation

Materials:

- 32" x 12" piece 28-count white linen from DMC®
- One skein each DMC® six-strand embroidery floss*
- Size 24 tapestry needle

Refer to color code.

(NOTE: Fabric is given for entire project. Finishing instructions will appear in the October issue.)

DMC®		
■	310	black
↙	3799	pewter gray, vy. dk.
✳	413	pewter gray, dk.
◒	317	pewter gray
?	318	steel gray, lt.
♭	415	pearl gray
/	762	pearl gray, vy. lt.
⧗	319	pistachio, vy. dk.
$	367	pistachio, dk.
G	320	pistachio, med.
△	368	pistachio, lt.
∞	369	pistachio, vy. lt.
R	350	coral, med.
∽	351	coral
a	352	coral, lt.
⧺	353	peach flesh
.	blanc	white
◆	797	royal blue
◑	798	delft, dk.
B	799	delft, med.
☆	809	delft
+	800	delft, pl.
bs	796	royal blue, dk.
bs	801	coffee, dk.

Stitch count: 80H x 80W
Design size: 5¾" x 5¾"

Instructions: Center top of design approximately 4" from top of fabric.

Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss.

Backstitch (bs) instructions:

310	eye
317	beak
319	leaves
796	blue jay, inside border of block
801	remainder of backstitch

Finished by Becky Cade

Seasonal Birds Bellpull

~Topaz~

by Martha Beth Lewis

On the Edge, Part II:

Edges to be Cut

More About Nun's Stitch

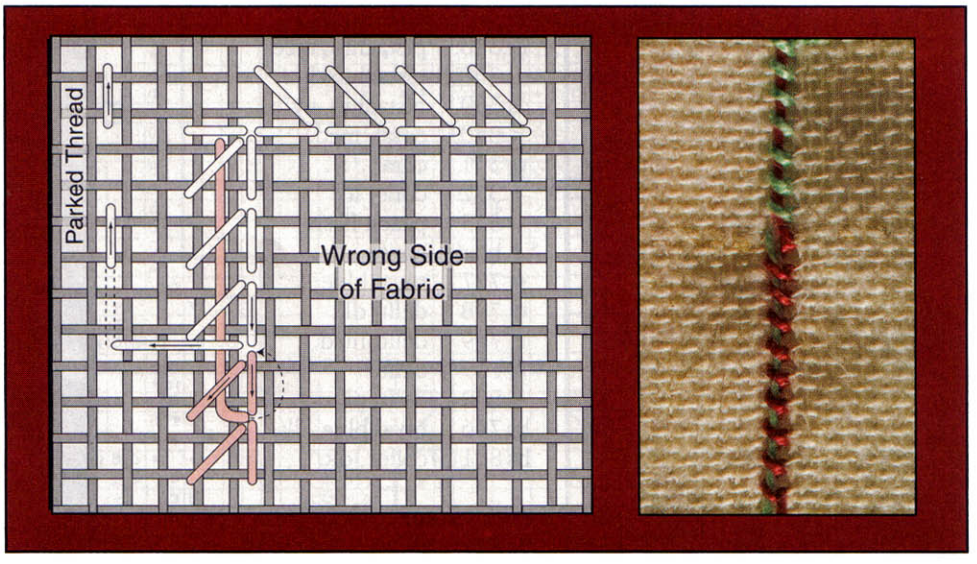


Figure 1. Park the old thread in the margin of your work until you have made about 1" of stitches with the new thread. Bury the old tail under the new stitches. (Two thread colors were used for clarity of illustration.)

Last time, we discussed the basics of nun's stitch, but there are two specialized techniques for this pulled-thread stitch that need additional attention: dealing with thread tails to maintain proper tension and placing stitches accurately to minimize ripping.

Beginning and Ending Tails

To begin nun's stitch, start with an away waste knot (AWK) so you can control the way the tail ends. Control of tightness and direction of tail finish is crucial to the success of beautiful pulled-thread work.

An AWK is a knot placed on the front of the work, 3"–4" away from the point where the stitching will begin. The knot is later removed, and the tail is buried on the back of the work.

Starting a pulled stitch with an AWK gives you something to "pull against" for the first stitches. It also allows you control over where and how tightly the initial beginning tail is buried.

(**NOTE:** For more details on beginning and ending threads, including a variety of ways to do both and a discussion of AWKs, see the series, "Needlework Traffic Control," which ran from the December 2002 to April 2003 issues.)

Use 12" cut lengths of thread. This means, of course, that you will be stopping and starting threads fairly frequently. A hallmark of good nun's stitch is obscuring these thread changes effectively. Success here also means tension is not disturbed. (You are using 12" cut lengths, right? If not, see the plea on page 49!)

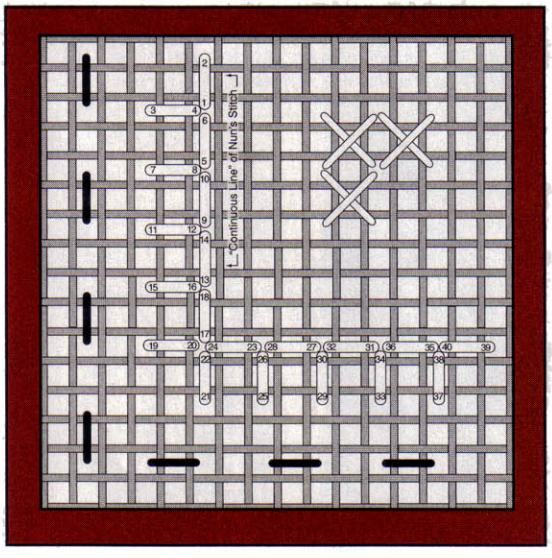


Figure 2. To ensure proper placement, baste a line two stitches beyond the "continuous line" of the nun's stitch.

Ending Tails. When you're ready to finish off the ending tail, do not bury it by running it under the last stitches you made with it! The direction of pull is wrong and creates an oversized hole.

If you bury the old thread backwards in the old stitches and compound the problem by starting the new tail by running under the same stitches, a ridge forms on the front of the work because of the extra thread beneath it.

Suppose, then, that to avoid a ridge, you bury the old thread in old stitches and the cover the beginning tail with new stitches. This is not a good solution, either. It results in an extra-oversized hole at the thread juncture because, in addition to the "normal" pull you give to stitch legs in doing pulled-thread work, here you are also adding the extra pull caused by burying the tails in opposite directions. Such a hole will be obvious to even the casual observer.

To avoid this conspicuous discontinuity in the line of nun's stitch, bury the old tail *in the direction you would be stitching*, had you not run out of thread.

How can you do this if there are no stitches there yet? Well, you can't unless you use a trick: Park the old thread in the margin of your work until you have about 1" of stitches made with the new thread. Then bury the old tail under them. Start a new thread under the old stitches, as you probably would do without thought.

"Start where you've been and end where you're going" is the catchphrase to remember. It's the "end where you're going" part that is counter-intuitive!

If you think you might be confused over which direction the new stitches will take (and I always count myself in this "easily befuddled" group), take a couple of running stitches to carry the old thread into the fabric margin and thus out of the way. Now take three or four more stitches in the direction you'll bury the tail. The diagram in Figure 1 shows the old thread (in white) parked in the margin and run on in the direction in which it will be buried eventually. The new thread (in red) is started under the old stitches. (The accompanying photograph shows the transition once complete.)

If you use an AWK, I strongly recommend you do directional tail-parking to minimize confusion. You've guessed that un-burying a tail will be no fun!

Accurate Placement

Nun's stitch is very difficult to rip. It's worth taking some extra steps to make sure the line of stitching is in the correct location! You want the lines of nun's stitch on two adjacent sides to meet, and you also want to have the lines of nun's stitch the same distance from the motif on all sides.

The way to ensure these things is to baste. I know...I know...basting is not your favorite task. Believe me, though, the first time the sides don't meet or one side of your project has a larger margin than the rest, you will be more than willing to baste after you rip and before you re-stitch!

I recommend two basting lines:

- The first is in the ditch where the "continuous line" portion of the nun's stitch will lie. This basting line ensures that the nun's stitch is placed equidistant from the edges of the motif. (The continuous line of stitching is made of stitches 1-2, 5-6, 9-10, etc., in Figure 2.)

- The second basting line is placed two stitches beyond the first basting line. The second basting line is the guideline for placing the nun's stitch itself. This basting line is shown as black stitches in Figure 2. As noted, this basting line is two stitches beyond the first basting line, but it is also one stitch beyond where the "fingernail ditch" (Points 3, 7, 11, etc.) will lie and where cutting will be done. This second basting line is close enough for accurate reference, but placing it one stitch outside the fingernail ditch means the basting thread won't get caught as you work the nun's stitches. (**NOTE:** In Figure 2, placement of nun's stitch four threads from the motif was to keep the drawing a manageable size. In your project, you certainly will want a greater distance!)

Figure 3. A row of nun's stitch at the point where you want a fringe to stop is effective way to prevent fabric from unraveling.

Do not baste until you have stitched the design (represented by the small cross stitches in Figure 2). Basting is the second step. Nun's stitch is the third. Then come washing, ironing, and, finally, cutting in the holes of the fingernail ditch.

Make the basting lines long enough to overlap at the corners. You will be able to see immediately if the proposed nun's stitch placement is correct. As a double-check, once your project is lined up, run your needle gently in the ditches in which lie Points 3, 7, etc., and 21, 25, etc.

Sewing thread and #12 pearl cotton are both excellent basting threads. Select a light color.

Other Uses for Nun's Stitch

Usually we think of nun's stitch as only an edging, but there are several other uses for this versatile stitch.

Fringe-Stopper. A row of nun's stitch at the point where you want the fringe to stop is effective way to put the kibosh on raveling (Figure 3).

Sampler Band. We don't tend to think of edge finishes as decorative stitches, but why not? A band of nun's stitch would be perfectly at home in a band sampler. Why not stitch two rows and flip one of them upside-down, having the continuous lines facing one another and leaving one row between the two rows? What could you put in that vacant area? How about some beads or French knots? How about a line of backstitch, coral stitch, or chain stitch in metallic thread down the middle of it? How about couching a metallic thread there? Or leave several rows and work a string of eyelet stitches between the bands of nun's stitch.

Faux Eyelets. Here's another decorative band made from nun's stitch. This creates a stitch that looks like a band of miniature eyelets. See Figure 4.

Work the length needed and turn the corner. Instead of rotating the work 90°, rotate it 180° and add a second row of stitch "legs." For ease, you probably will want to turn your work so that you are stitching downward, regardless of the finished orientation of the band of stitches.

Reversible Stitch. Since the stitch is made consistently in one way, it is reversible. The back of nun's stitch looks a little like a sailboat. Add some waves and other details using Holbein (double-running) stitch, and you have a little nautical motif for bookmarks and other small applications.

Float-Mount Preparation. Nun's stitch provides a flat, unobtrusive edge finish that keeps the viewer's eye on the motif, not the edge.

A folded hem adds bulk. Since it tends not to lay flat, but falls away from the backing fabric when the picture is hung on the wall, a folded hem will be noticeable and make your project look untidy.

Seam Allowance Finish. When you need to secure the edge of a seam allowance, call on nun's stitch's original use. A good example of this use is to finish

a seam allowance edge on a project that will contain something that will be removed and replaced with regularity (for example, a thimble bag or the sleeve for a small piece of electronics). Leaving the seam allowances raw would not be prudent because eventually the friction would cause the seam allowance to unravel and the seam to dissolve.

Joining Stitch. Although nun's stitch might not be the first stitch that comes to mind when you think of techniques to join two pieces of fabric, it's an excellent choice for this purpose!

Work nun's stitch so the row of holes is exactly where you want the seamline to lie (make sure each piece has the same number of holes), then work running stitch or Holbein (double-running) stitch through the holes. For running stitch, work every other hole. For Holbein, a two-journey stitch, work down the seamline with running stitch in every other hole, then "fill in" with the second journey.

Place wrong sides together and turn or put right sides together. I like right sides together because the finished join has a lacy look.

Nun's stitch joining is an application for which I often use colored thread, especially if the piece is small. Colors add a little extra interest with no extra effort.

NOTE: Backstitch can be used as the joining stitch, but watch your tension carefully, as backstitch will tend to cause ripples in the seam.

Happy stitching!

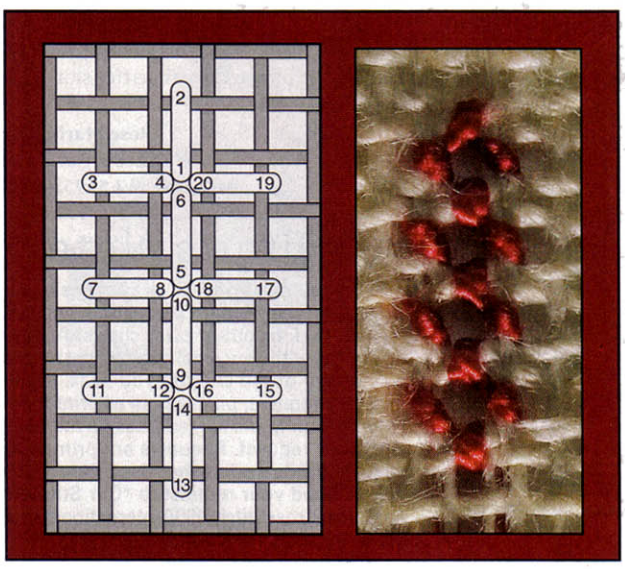


Figure 4. Nun's stitch can be modified easily to create a new stitch that looks like a band of miniature eyelets.

Use short lengths of thread to keep stitches crisp and shiny (left) and to prevent the pearl cotton from fraying (right).

A Word About Thread Length

Pearl cotton frays and loses its sheen, and both conditions contribute to a less-than-lovely result in your project. Use short lengths so that you run out of thread before it becomes unsightly!

In addition to cutting short lengths of pearl cotton, allow only a 1" tail out of the eye. This confines the majority of the abrasion to the needle eye, rather than distributing it over the entire thread length, as would happen if you used a long needle-eye tail and shortened it when you needed to advance more working thread.

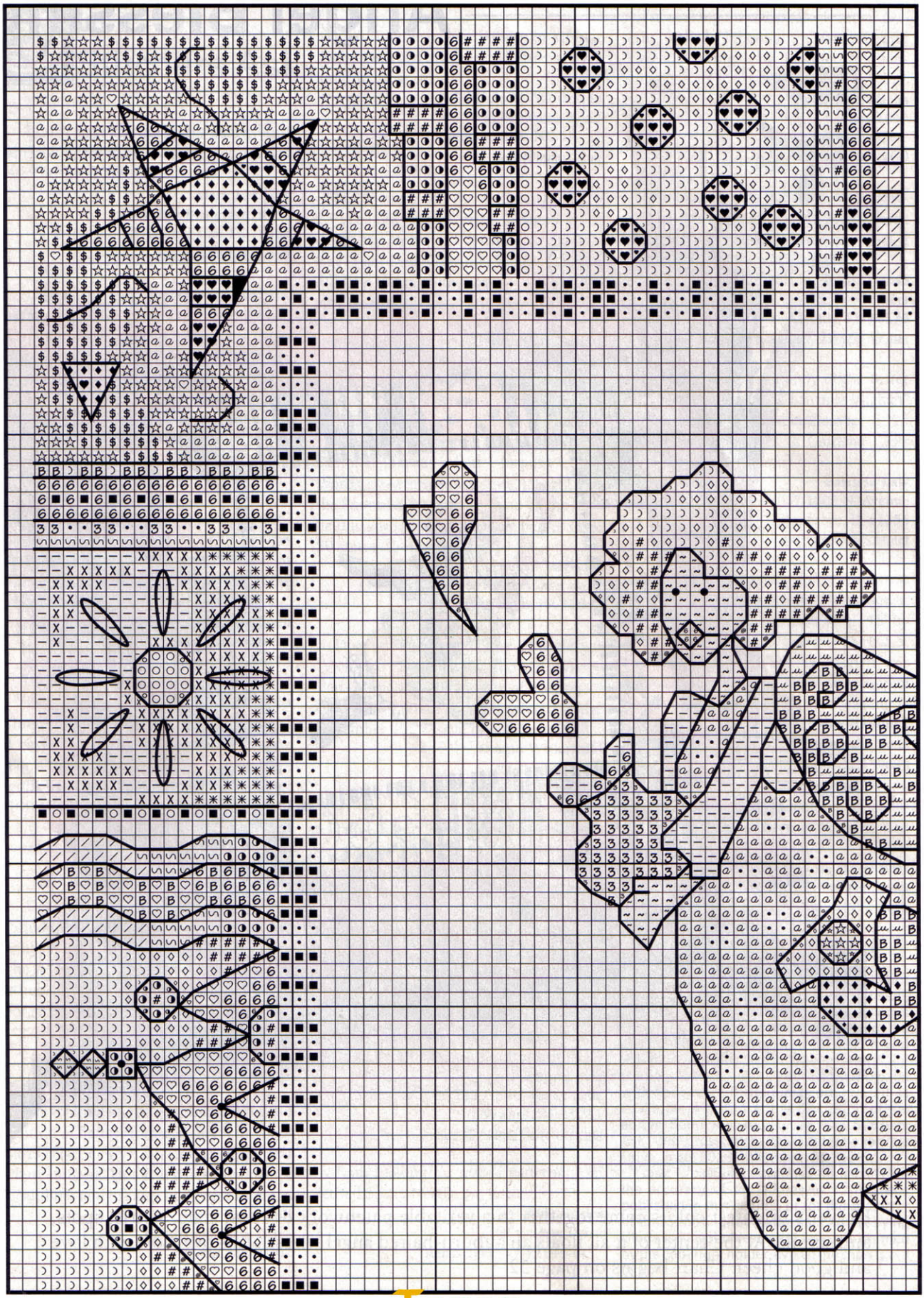
To keep the thread in the eye, make sure your fingers make contact there. Short cut lengths and short tails minimize the considerable abrasion done by the needle eye.

Vital Note: You invest a great deal of time in your piece. The cost of the materials for it is most likely negligible! Don't scrimp—use fresh thread throughout your work. Thread is cheap, particularly pearl cotton (4 cents per yard). Your stitching will look a lot better if you are not miserly with thread!

Angel Blessings

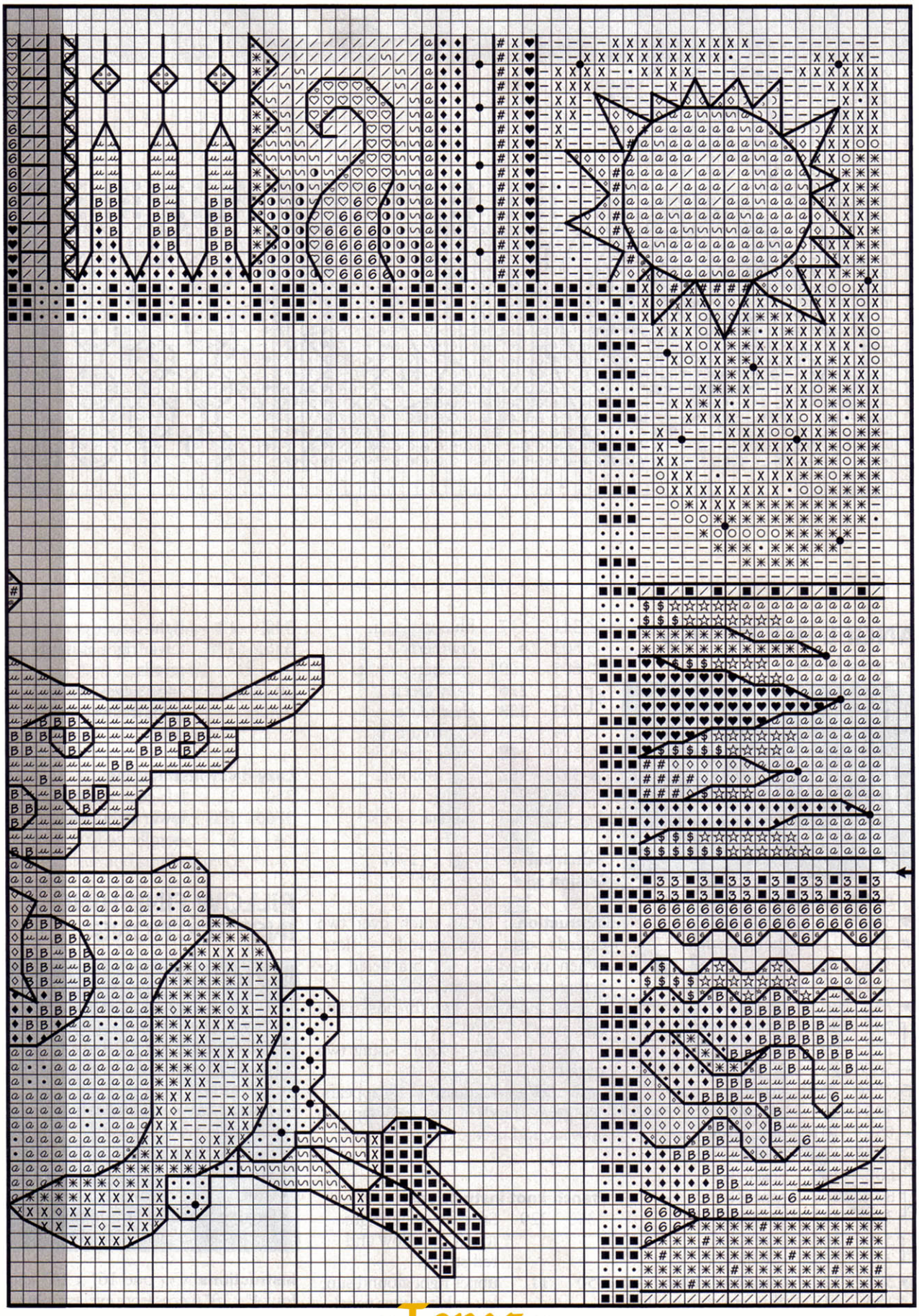
Heaven's brightest colors come together in a veritable patchwork of suns, stars, swirls, spots, and scrolls. At the center of it all floats an auburn-haired angel whose arms overflow with love and good cheer. Chart begins on page 52.

Angel Blessings Chart



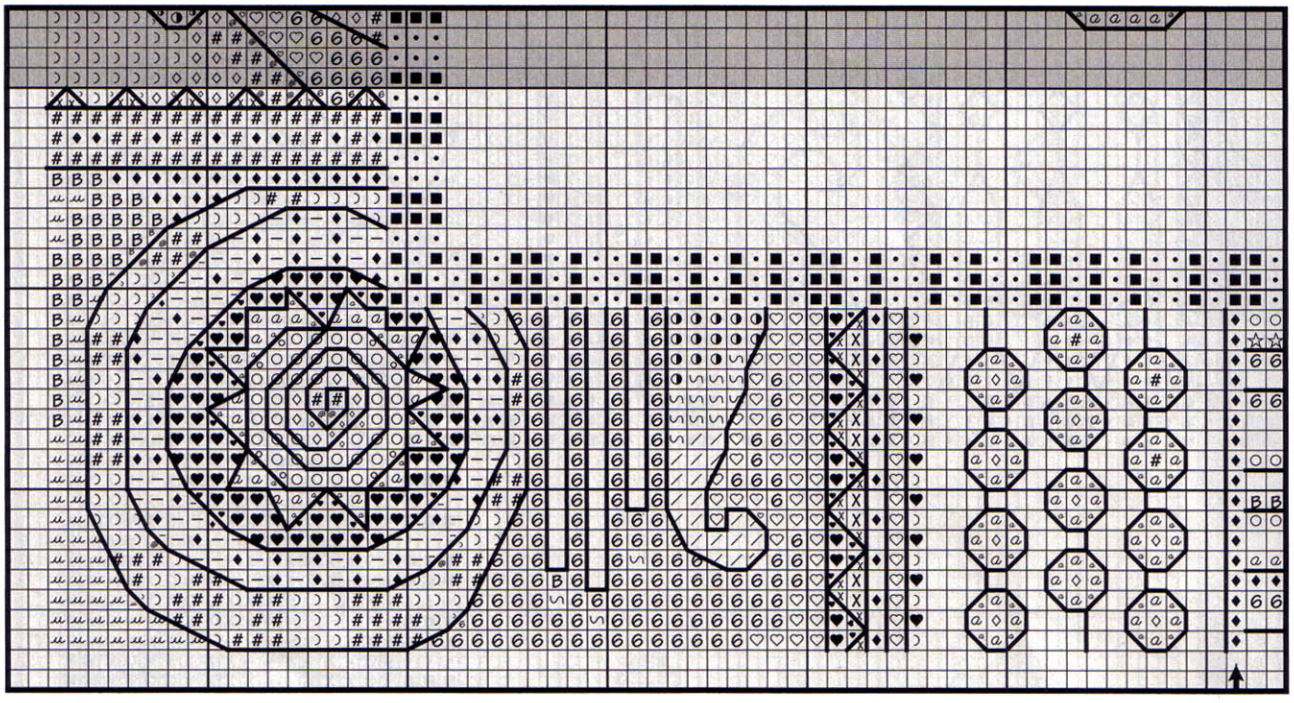
~Topaz~

Shaded portion indicates overlap from previous page.



~Topaz~

Shaded portion indicates overlap from page 52.



~Topaz~

ANGEL BLESSINGS

Designed by Marie Barber

Materials:

- 14½" x 14½" piece 28-count white Pearl® linen from Zweigart®**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

*See "Where to Find It" on page 60.
**Refer to color code.

	DMC®	Anchor®	
♥	349	13	coral, dk.
#	350	11	coral, med.
◊	3340	329	apricot, med.
☽	3341	328	apricot
✳	742	303	tangerine, lt.
X	743	302	yellow, med.
	727	293	topaz, vy. lt.
–	3078	292	golden yellow, vy. lt.
ℨ	3776	1048	mahogany, lt.
○	3854	313	autumn gold, med.
~	951	1010	flesh, vy. lt.
◆	3765	170	peacock, vy. dk.
	807	168	peacock
B	807	168	peacock
	3766	167	peacock, lt.
ш	3766	167	peacock, lt.
	747	158	sky blue, vy. lt.
◑	3807	122	cornflower blue
∩	156	118	blue-violet, med. lt.
⁄	341	117	blue-violet, lt.
6	603	62	cranberry
♡	605	1094	cranberry, vy. lt.
$	702	226	kelly green
	703	238	chartreuse
☆	704	256	chartreuse, bt.
a	3819	278	moss green, lt.
■	3371	382	black-brown
.	3865	2	winter white
bs	3031	905	mocha, vy. dk.

Stitch count: 116H x 119W
Design size: 8¼" x 8½"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand 3031/905.

Work lazy-daisy stitch, using two strands of floss.

Work French knot where ● appears, using two strands of floss and wrapping floss around needle once.

French-knot instructions:

3340	329	Strip on upper right to left of yellow and red stripes
350	11	upper right around sun, lower left-center panel
349	13	right-center panel
3765	170	lower right around scrolls
3031	905	angel's eyes, white ruffle below angel's dress

Lazy-daisy instructions:

350	11	left-center panel
3765	170	lower right below scrolls

PILLOW FINISHING INSTRUCTIONS

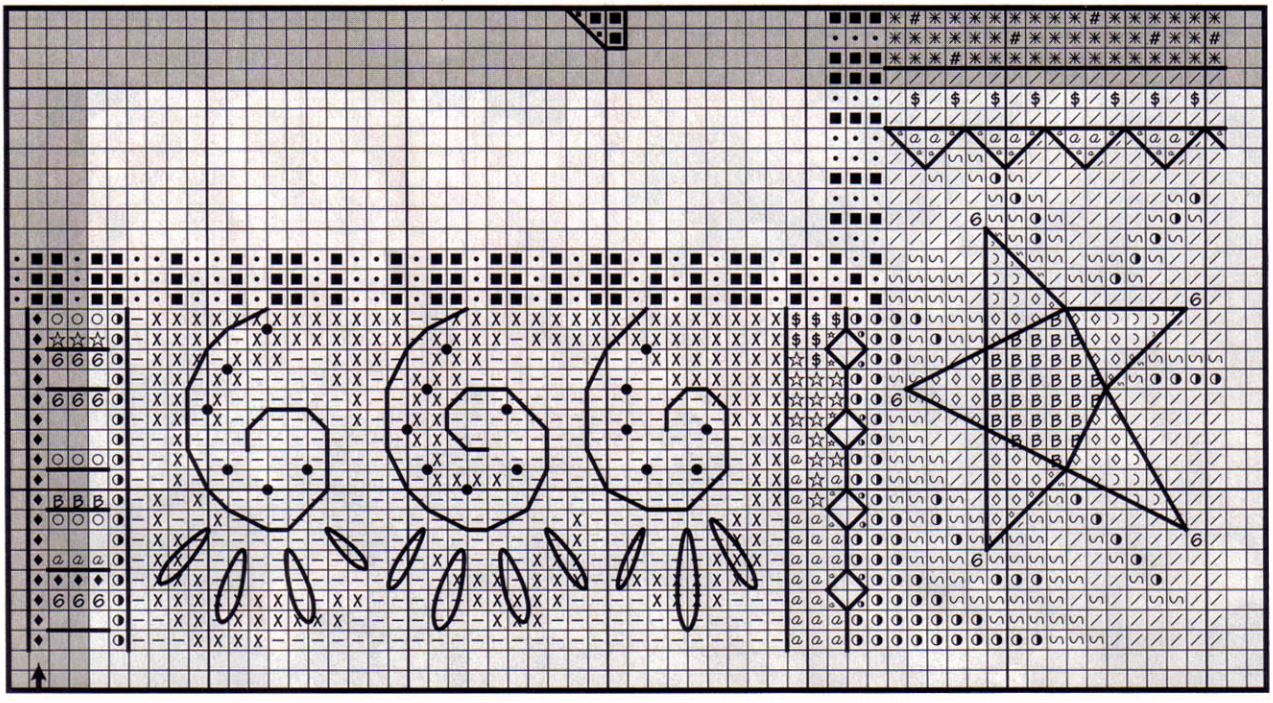
Materials:

- ½ yd. hot pink eyelash fabric*
- ½ yd. lining fabric
- 4 Florilegium Antiques and Needlearts tassels (from kits)*
- 16" pillow form
- Thread to match eyelash fabric
- Fabric-cutting scissors
- Hand-sewing needle
- Straight pins
- Iron
- Sewing machine (optional)

*See "Where to Find It" on page 60.

Instructions: Cut one 16" x 16" and four 4" x 18" pieces from eyelash fabric.

Shaded portions indicate overlaps from pages 53 and 54.



~Topaz~

Starting at upper-left corner of stitched piece, pin one of the 4" x 18" strips to the piece. Sew against outside edge of cross stitches, using sewing machine or hand-sewing needle. Continue around the stitched piece with the other three strips of eyelash fabric, attaching one at a time. Trim seam allowances to 1/2" and press.

Cut two 16" x 16" pieces of lining fabric. Pin to wrong side of 16" x 16" eyelash piece and stitched piece. Baste into place.

Attach tassels at corners, pinning bulk of tassel to inside of stitched piece. Pin pillow back to stitched piece, wrong sides together. Using a 1/2" seam allowance, sew together along edge of stitched piece, leaving an opening for turning. Remove pins along edge. Trim off excess fabric to a 1/4" seam allowance. Clip corners, being careful not to cut through stitching.

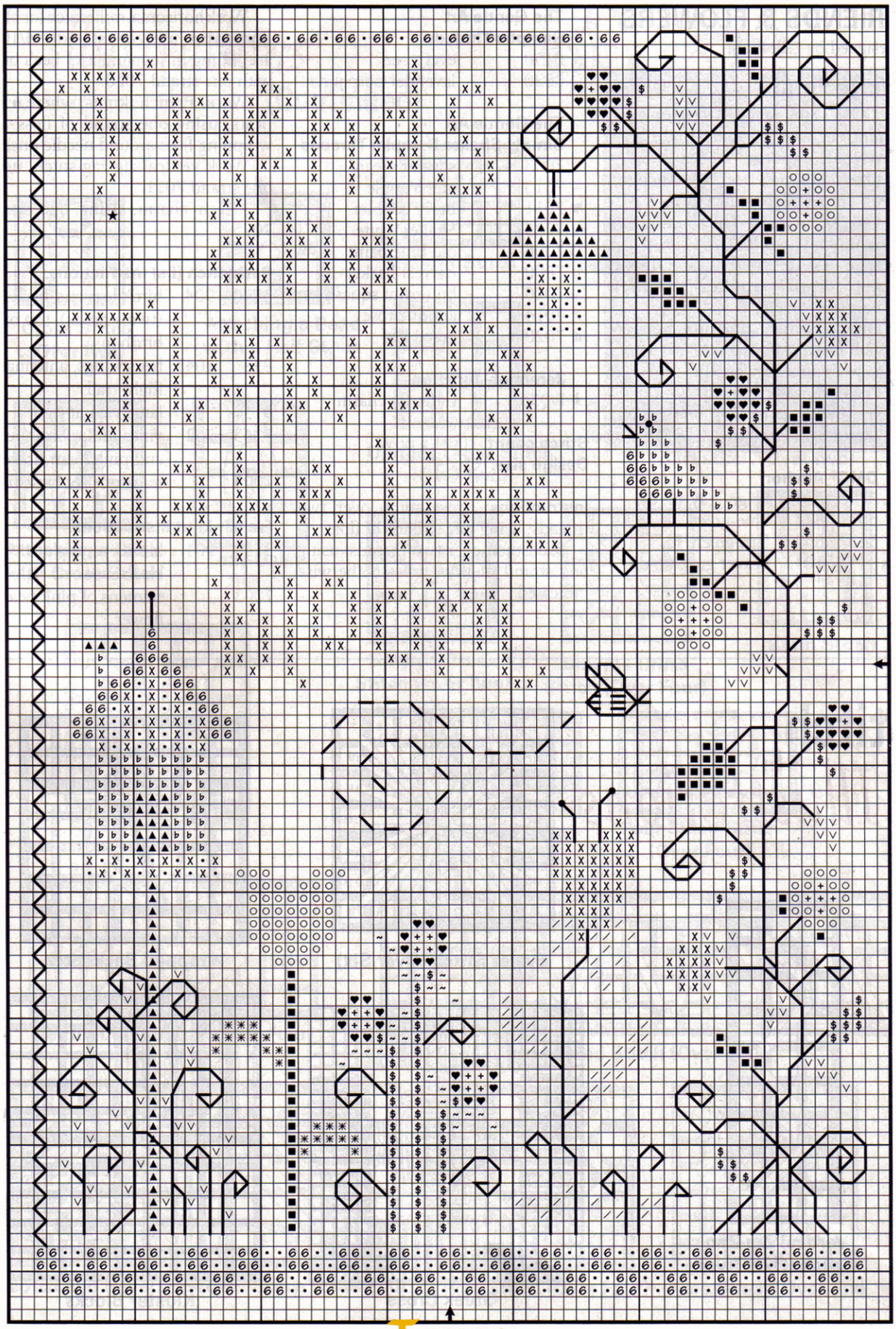
Turn pillow right-side out and remove pins holding tassels in place. Insert pillow form. Blind stitch opening closed.

Stitched by Pat Chaudoin
Finished by Becky Cade

Friends & Flowers

A bird, a bumblebee, and a meandering vine of flowers that climbs to the sky make up a whimsical design that's as fresh and colorful as a springtime meadow. Stitched in a soft, pastel palette and embellished with a butterfly charm, this cheerful piece almost sings as it praises the beautiful things in life.

Friends & Flowers Chart



~Topaz~

FRIENDS & FLOWERS

Designed by Gail Bussi

Materials:

- 12" x 10" piece 32-count café mocha Country French linen from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One skein each The Gentle Art Sampler Threads**
- One skein each The Gentle Art Simply Shaker Sampler Threads**
- One Jeremiah Junction pewter-look charm
- Size 24 tapestry needle
- Professionally framed*

See "Where to Find It" on page 60.
***Refer to color code.*

	DMC®	Anchor®	
▲	3790	904	beige-gray, ul. dk.
✳	502	877	blue-green
⁄	523	859	fern green, lt.
bs	844	1041	beaver gray, ul. dk.

The Gentle Art Sampler Threads

v	0150	evergreen
○	0820	lavender potpourri

The Gentle Art Simply Shaker Sampler Threads

$	7003	shutter green
~	7013	green apple
♥	7011	berry cobbler
.	7025	Shaker white
6	7006	old blue paint
b	7000	harvest basket
+	7020	butternut squash
X	7014	antique rose
■	7028	grape leaf

Jeremiah Junction

★	BQ56	butterfly charm

Stitch count: 100H x 66W
Design size: 6" x 4"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work horizontal satin stitch for black lines on bee, using one strand 844/1041 and filling in remainder of bee's body with one strand 7020.

Work French knots where ● appears, using one strand of floss and wrapping floss around needle once.

Work vertical zig-zag stitch, using one strand 7011.

Attach charm, using one strand 7025.

Backstitch (bs) instructions:

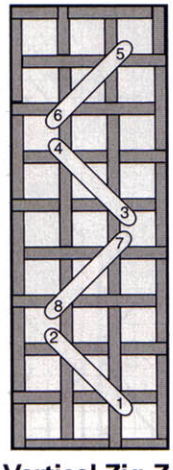
3790	904	bird's legs and beak (two strands), top of birdhouse
844	1041	bee's wings, antennae, flight trail
0150		large vine at right
3363	262	vines under birdhouse and pink heart flower
7003		remainder of backstitch

French-knot instructions:

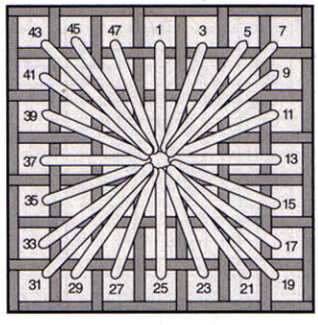
3790	904	bird's eye, top of birdhouse
7003		stamens of pink heart flower

~Topaz~

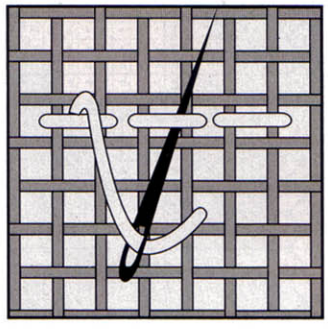
Stitch *Illustrations*



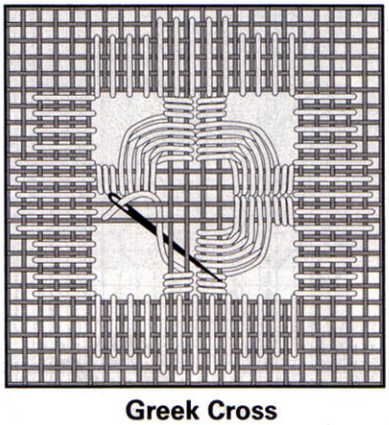
Vertical Zig-Zag Stitch (Over Two)



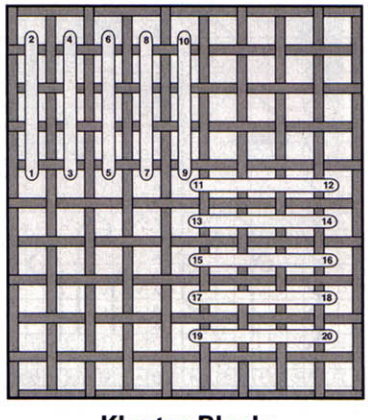
Eyelet Stitch (Over Six)



Wrapped Backstitch



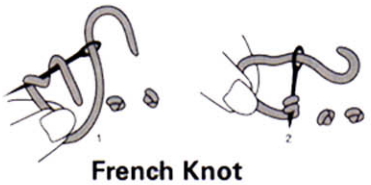
Greek Cross



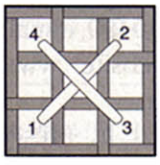
Kloster Blocks

Stitch Illustrations (Continued)

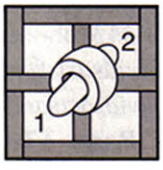
~Topaz~



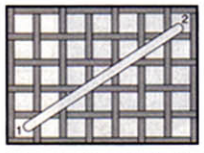
French Knot



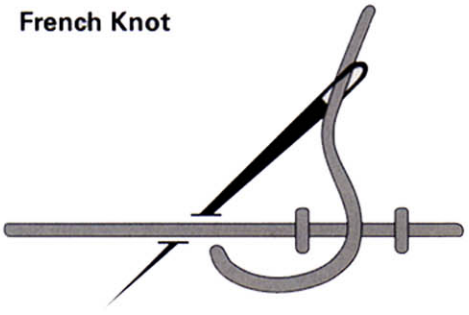
Cross Stitch (Over Two)



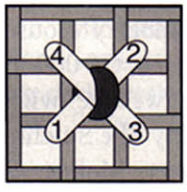
Attaching a Bead with a Half Stitch



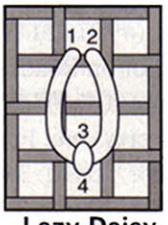
Straight Stitch



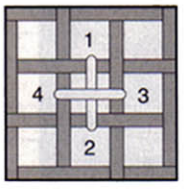
Couching Stitch



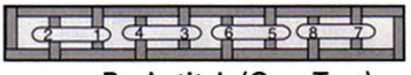
Attaching a Bead with Cross Stitch



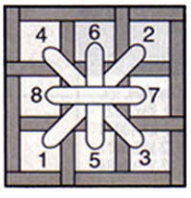
Lazy-Daisy Stitch



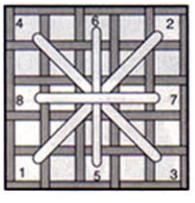
Upright-Cross Stitch (Over Two)



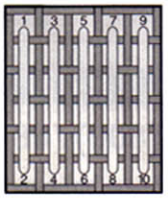
Backstitch (Over Two)



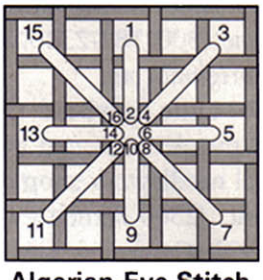
Smyrna Cross Stitch (Over Two)



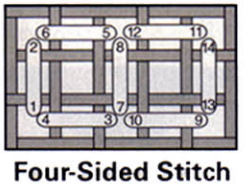
Smyrna Cross Stitch (Over Four)



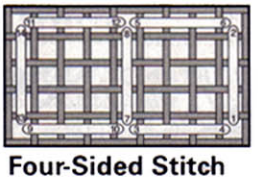
Satin Stitch



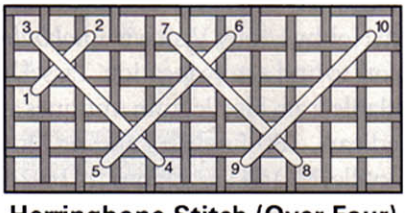
Algerian-Eye Stitch (Over Four)



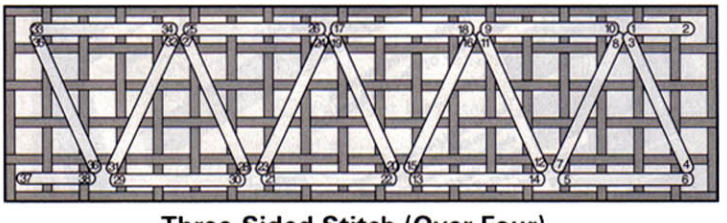
Four-Sided Stitch (Over Two)



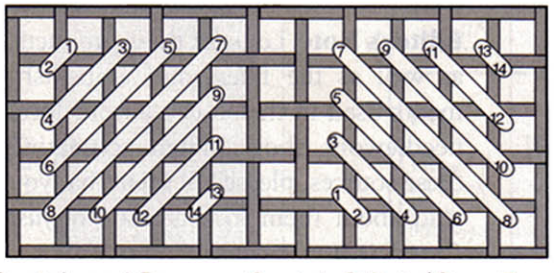
Four-Sided Stitch (Over Four)



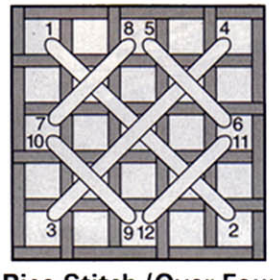
Herringbone Stitch (Over Four)



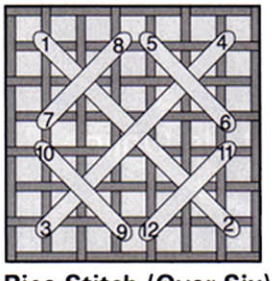
Three-Sided Stitch (Over Four)



Scotch and Reverse-Scotch Stitch (Over Four)



Rice Stitch (Over Four)



Rice Stitch (Over Six)